

THE ILLUSTRATED LONDON NEWS

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SATURDAY, APRIL 15, 1939.



THE ITALIAN INVASION OF ALBANIA; TROOPS DISEMBARKING FROM THE TRANSPORTS AT DURAZZO, SHOWING A COLUMN OF CYCLISTS (RIGHT) WHOSE MOBILITY WAS OF GREAT ASSISTANCE DURING THE RAPID ADVANCE ON TIRANA.

At dawn on April 7 Italian troops from Bari and Brindisi invaded Albania. The troopships were escorted by a large force of Italian warships which covered the landing parties as they went ashore at the four seaports of Durazzo, Valona, Santi Quaranta and San Giovanni di Medua. Meanwhile some 400 aeroplanes flew overhead dropping leaflets advising the Albanians not to resist. However, the troops had to fight their way into the centre of the towns and their advance was made only with the assistance

of light tanks which were quickly unloaded from the transports. A communiqué explaining the reason for the invasion stated: "During the past few days, and while conversations were proceeding between the Italian Government and King Zog for the conclusion of a closer agreement, threatening demonstrations by armed bands took place at Tirana and elsewhere and were a serious danger to the personal safety of Italians living in Albania." (*Wide World*.)



By ARTHUR BRYANT.

I CAN never travel from my home in the country to London without a feeling of loss and of faint sadness. This is ridiculous, I freely admit, for I do it without fail at the beginning of every week and return to the country again at the week's end like a boy released from school. And once I am in London I suppose I am tolerably happy there. But in anticipation the thought of the pavements and the hurrying people and the slightly vitiated air and the sound of the telephone perpetually ringing, after the freshness, the silence, and the calm of the country, takes on something of the nature of a nightmare. I am not temperamentally a hermit nor an essentially unclubbable man, but there is little in me, I fear, of that attitude of mind which made Dr. Johnson declare that nobody but a very dull fellow could ever be dull in Fleet Street. I can be dull in any street: a kind of blanket descends on my senses as soon as I lose sight and scent of the green fields. It was Max Beerbohm's Lord George Hell who loved, with an insatiable love, the town and the pleasures of the town. I have an equal craving for the country and the pleasures of the country—for what Karl Marx, who was nothing if not intolerant, called the idiocy of country life.

Yet there is something to be said for this twice-weekly transition from country to town and back again to country. It makes one realise what one likes. Half the world is unhappy today because it does not know, and if one does not know what one likes, one is not very likely, in this world of imperfections and obstacles, to get it. A hungry man makes the best dinner. And a hungry man will seek the hardest for it. And I can always be sure of enjoying a healthy appetite for the country and of a resolution, whenever I am away from it, of getting back there as soon as possible. My resolution generally manages to carry me there before long. It reminds me of an old Scottish rhyme that used to adorn my childhood's porridge bowl about the fortune that attended the man whom God gave a hearty zest for his breakfast, or whatever the Scottish equivalent for breakfast is.

And if poetry be emotion recollected in tranquillity, the reverse must be true also, and there is tranquillity in the recollection of any emotion that is poetry. To me the remembrance of returning to the country always brings peace, wherever I am and however surrounded. Like Falstaff on his death-bed—he did so on no other occasion—a' babbled o' green fields. But it gives me such pleasure to do so that I cannot refrain. The joy of that recurring Friday or Saturday evening when a countryman's lungs fill again with the strong, pure air of his own dear fields! I can sense it as I write: the car gliding through the

darkness, the welcoming lights of the untenanted, waiting house on the hill, the standing for a moment by the garage door, gulping in deep drafts of pure air before walking across the lawn and raising the latch. Somehow the cold touch of its iron and of the stone facing of the porch seems to restore a tired body like a talisman. And then the quiet of those evenings, when the silence has a positive as apart from a negative quality like music, and the ticking of the old clock—it has ticked thus ever since the first George was on the throne—only accentuates the perfection of the stillness. In the shadowy candlelight the spirit of the gentle beasts in the fields outside, of the growing plants and the living earth are in some mysterious way made akin to one's own. Perhaps that is hard for anyone but a countryman to understand: to a town-dweller it

at all: individuality carried too far in so crowded a space would spell only ruin and anarchy. Uniformity and conformity are the first of the civic virtues, and clocking-in together is become the first duty of man.

Will it always be so? Is the modern intellectual's honest dream of an ideal civic universe, where no blade of grass will be allowed to grow outside a municipal park and where the entire globe will be properly concreted and lit by street lights, going to come true? "Not in my time, I trust," old Hodge and the Squire mutter; but are their pathetic minority protests likely to prevail? The great urban majority, we are assured, requires more and ever more town, and we must get rid of our archaic affections like sensible citizens. In the meantime the amenities will be observed, so far as possible, by the officials best qualified to assess their value against the overriding requirements of urban progress and sound commercial development. As for the old-fashioned agricultural maunderings about a coming famine and the exhaustion of the dwindling soil, the scientist—a hundred times cleverer than he—will solve all that. In his laboratory presently the kindly fruits of the earth will be grown at intensive speed on little trays, out of which pills—chemical lozenges crammed with all the essential vitamins—will be produced for our sustaining—or so we are told.

It is a comforting vision—at least, for the confirmed townee. The countryman must be forgiven for harbouring a few doubts. For even if he admits the agricultural possibilities of the trays and the pills, his old-world mind has a curious and touching belief in the healing virtues of human contact with soil and growing life. In a very remarkable book I have just finished reading, Mr. T. H. White's "The Sword in the Stone," the author—a countryman, I should say, if ever there was one—describes how his hero, tutored by the living things of the field and forest which he had learnt to love in boyhood, was able to draw from the anvil and the stone in which it was embedded the magic sword that made him King of England. He was able to do so because he had derived from his country roots the secret of living according to the fullest capacity of his own nature. All life gives him counsel, and even the humble grass snake whispers to him as he pulls:

"Make everything work together, as you have been learning to do ever since God let the amphibia crawl out of the sea. Fold your powers together, with the spirit of your mind, and it will come out like butter. Come along, *homo sapiens*, for all we humble friends of yours are waiting here to cheer."

The Wart walked up to the great sword for the third time. He put out his right hand softly and drew it out as gently as from a scabbard.

This seems to me to express a spiritual truth.



A SPEECH WHICH HAS CAUSED MUCH DISCUSSION IN THIS COUNTRY AND ABROAD: LORD STANHOPE, FIRST LORD OF THE ADMIRALTY, ADDRESSING A GATHERING IN THE HANGAR OF THE "ARK ROYAL" AT PORTSMOUTH.

On April 4 Lord Stanhope, First Lord of the Admiralty, attended a dinner given by the Navy to the film industry to mark the inauguration of the Royal Naval Film Corporation's activities. Later he addressed a gathering in the hangar of the "Ark Royal," and in the course of his speech made certain remarks which created the impression that a state of emergency existed. Later the Admiralty sent a notice to the Press requesting that the speech should not be reported "in the national interests." However, as the speech had already been broadcast to the Empire by the B.B.C., several newspapers printed Lord Stanhope's address. In the House of Commons on April 5 the Prime Minister made a statement in which he said: "In his remarks my noble friend drew attention to the fact that there was not a full attendance, as some of the men were retained on board their own ships in readiness to man their guns, as has been the normal practice in time of tension. No other orders had been given by the Admiralty than that this practice should not be relaxed even on so special an occasion." Mr. Chamberlain further explained that he was responsible for giving directions that the Press should be asked not to publish an account of Lord Stanhope's speech in an effort to spare the public unnecessary agitation. (G.P.U.)

probably sounds nonsense. It is a mystery that one has to experience to comprehend. And reason will not explain it.

As I write, the cliffs of the city are closing around me again. The train is bearing me, with its long, swinging monotony of sound and rhythm, to the life of the bulk of my fellow-citizens. In the fading light, the dark outlines of the suburban factories look grim as regimented armies: it is not, perhaps, for nothing that the first century of universal urbanisation has brought in its train the totalitarian state both Communist and Fascist. In the town there is no room for the tolerance and subtlety of curves; every outline must be straight and hard. Life here has to be beaten to an unchangeable pattern to be tolerable

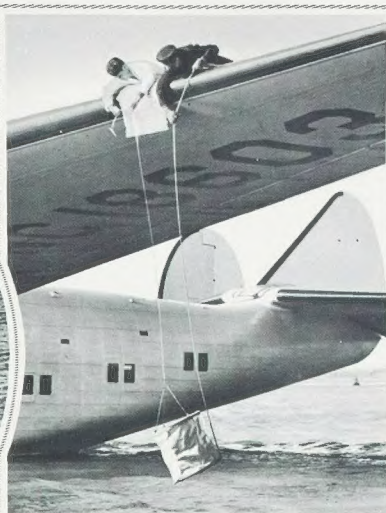
THE "YANKEE CLIPPER" AT SOUTHAMPTON : DETAILS OF THE WORLD'S BIGGEST TYPE OF FLYING-BOAT.



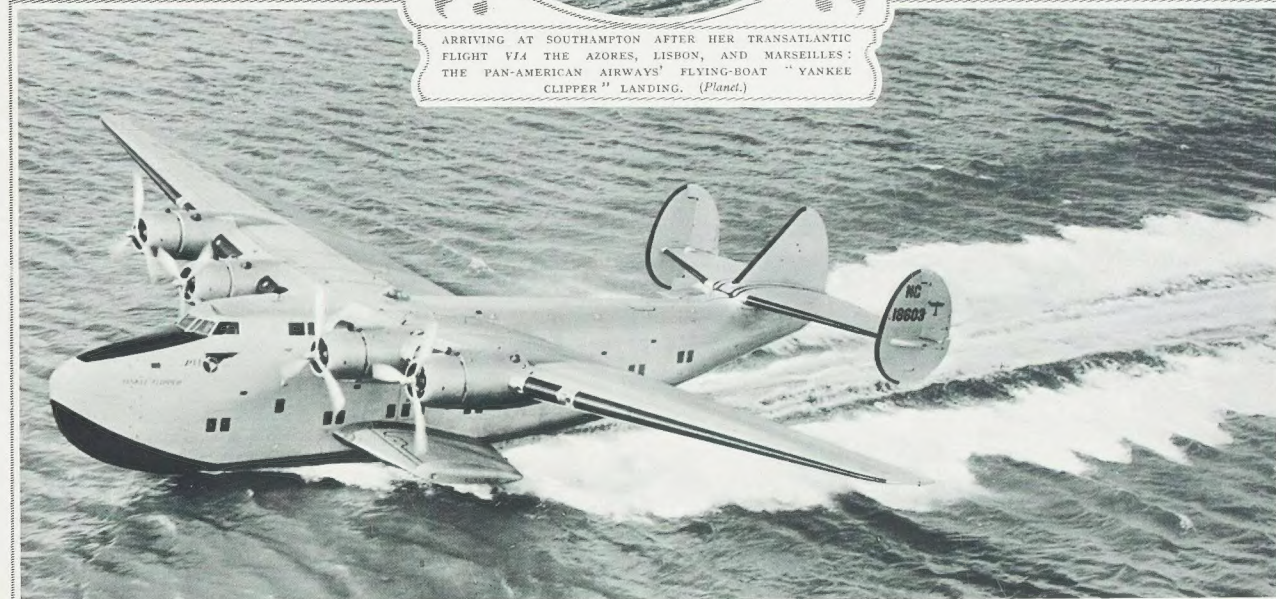
TAKING A STAR SIGHT THROUGH A "PORTHOLE" ON TOP OF THE WING: THE NAVIGATING OFFICER ABOARD THE "YANKEE CLIPPER." (A.P.)



ARRIVING AT SOUTHAMPTON AFTER HER TRANSATLANTIC FLIGHT VIA THE AZORES, LISBON, AND MARSEILLES: THE PAN-AMERICAN AIRWAYS' FLYING-BOAT "YANKEE CLIPPER" LANDING. (Planet.)



LOWERING A PICKETING-DROGUE FROM THE WING TO PREVENT THE GIANT FLYING-BOAT FROM SWINGING AT HER MOORING. (Fov.)



THE "YANKEE CLIPPER" LANDS AT SOUTHAMPTON IN A SWIRL OF FOAM: AN AERIAL VIEW OF PAN-AMERICAN AIRWAYS' GIANT FLYING-BOAT, WHICH RECENTLY COMPLETED A TRANSATLANTIC FLIGHT BY THE SOUTHERN ROUTE CARRYING A CREW OF TWELVE AND NINE PASSENGERS. (Planet.)



THE COCKPIT OF THE "YANKEE CLIPPER": A PHOTOGRAPH SHOWING THE TWO PILOTS SEATED IN COMFORTABLE ADJUSTABLE CHAIRS AND THE INSTRUMENT PANEL OF THE GIANT FLYING-BOAT. (A.P.)



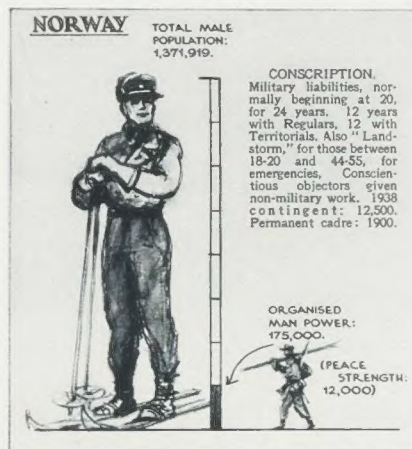
THE WIRELESS-ROOM ABOARD THE "YANKEE CLIPPER": AN IMPORTANT PART OF THE FLYING-BOAT'S EQUIPMENT WHEREBY SHE CAN REPORT HER POSITION TO SHORE STATIONS AT HALF-HOURLY INTERVALS. (A.P.)

The Pan-American Airways' flying-boat "Yankee Clipper" arrived at Southampton on April 4 after making a Transatlantic flight via the Azores, Lisbon, and Marseilles. She was escorted into Southampton by the "Connemara," one of the four Imperial Airways' flying-boats which will operate the air-mail service across the Atlantic scheduled to begin on June 1. The "Yankee Clipper" weighs thirty-seven tons and has accommodation for a crew of twelve and forty passengers. Her present flight was for survey purposes and, besides her crew, she

carried nine official observers and experts—the largest number to complete a Transatlantic flight in a passenger 'plane. The "Yankee Clipper" left Baltimore on March 26 and arrived at Horta, Azores, on the following day. On March 30 she was at Lisbon and from there went to Bordeaux (April 2) and Marseilles (April 3). It was expected that the giant flying-boat would visit Foynes, in Eire, the proposed base for the service across the North Atlantic, and then return to Southampton to prepare for her flight back to America by the same route.

VOLUNTARY SERVICE COMPARED WITH CONSCRIPTION IN DEMOCRACIES.

DIAGRAMS SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY BRYAN DE GRINEAU.



TODAY the merits of conscription for Great Britain are being everywhere debated and weighed against those of the voluntary system. Here is illustrated in diagram form the effect of conscription on the available organised man-power of nine democratic countries in Europe. Each panel in the diagram is devoted to a separate country. In each panel the large figure in civilian clothes represents the total male population; the smaller figure in service uniform the total organised man-power (i.e., men of military age who have had military training) of the country. Between the two figures is a column, whose full height represents the total male population; while the shaded portion gives the exact proportion of the organised man-power. In each case the figures in uniform have been made twice the height of the shaded portion of this column to facilitate comparison between countries. The defence forces of almost all countries of any importance, with the exceptions of Great Britain, the Dominions, and the United States, are raised by universal service. The length of service with the Colours for conscripts varies from the ninety days for the Swiss recruit, and the single month's training of probably 25 per cent. of the

(Continued opposite.)



Russian Army, to an average of two continuous years for most armies, followed by various short periods in the reserve. As the number of young men physically fit for military service in most countries exceeds the required annual contingent, this excess is generally given short periods of training from time to time. This is particularly true of Russia and explains why Russia claims to have far larger trained reserves than any other country. The actual figures given must be treated with caution; though every care has, of course, been taken to make them as accurate as possible. In the cases where the figure for the annual conscript contingent appears, it must be remembered that the Great War (1914-1918) has caused certain variations from the normal. Forces for A.R.P., on a semi-voluntary basis in most of the above countries, are not included in these calculations. Our thanks are due to help given by the military attachés of various countries; by the League of Nations Union; and by the Royal Institute of International Affairs. Other sources of information have included "The League of Nations Armaments Year-Book for 1938"; the "Encyclopædia Britannica Book of the Year 1938"; and the usual reference books.

THE END OF ONE OF LONDON'S MOST FAMOUS THEATRES: THE LYCEUM.

SPECIALY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY HENRY C. BREWER, R.I.



THE PORTICO OF THE LYCEUM, ADJOINING THE STRAND: A THEATRE WITH A RECORD OF 125 YEARS, AND FAMOUS FOR ITS ASSOCIATIONS WITH IRVING AND ELLEN TERRY; NOW TO BE PULLED DOWN.

The 125 years' record of one of London's most famous places of entertainment was brought to an end with the closing of the Lyceum Theatre, last month. The theatre is to be pulled down and on its site will rise a vast block of flats and offices. The Lyceum has seen many vicissitudes. In 1802 it housed Madame Tussaud's wax-works for a time. Here Henry Irving played his first success, "The Bells," in the 'seventies. He was manager from 1878 to 1898; and the

Lyceum was always remembered as the theatre of Irving and Ellen Terry, who was associated with him from 1878 to 1902. It was converted into a music-hall in 1903, but returned to melodrama in 1907. When it was reconstructed in 1904 the famous portico on Wellington Street, seen in our illustration, was retained for reasons of sentiment. The Melvilles have controlled the theatre for thirty-three years, and representatives of the family were present at the last performance

BEKONSCOT REOPENS: A LAND OF LILLIPUT SEEN BY 53,000 IN ONE YEAR.



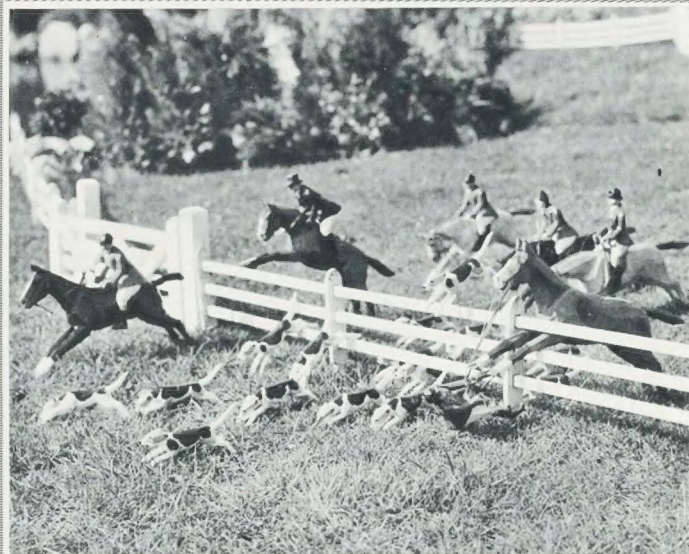
ONE OF THE CHANGES AT BEKONSCOT, THE MINIATURE COUNTRYSIDE AT BEACONSFIELD, WHICH NOW ATTRACTS A LARGE NUMBER OF VISITORS ANNUALLY: THE CASTLE BUILT IN 1938, AND NOW BEEN CONVERTED INTO A RESIDENCE.



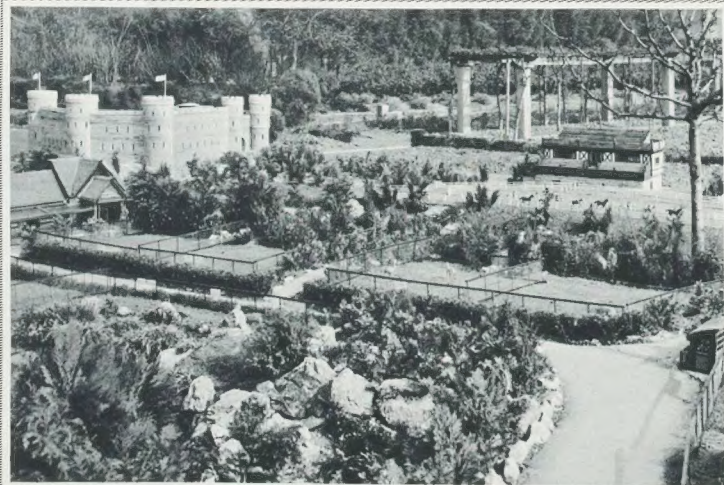
AN INN "UNDER REPAIRS" AT BEKONSCOT: THE LIFE-LIKE SCENE OUTSIDE THE "SARACEN'S HEAD," WITH MODEL DECORATORS AT WORK UPON IT.



THE MODEL RAILWAY, ALWAYS ONE OF THE GREATEST ATTRactions AT BEKONSCOT: A LOCAL STATION SERVING A GROUP OF SMALL HOUSES; WITH A MIXED TRAIN ON THE LINE.



"IN FULL CRY" AT BEKONSCOT: HOUNDS AND MINIATURE HUNSMEN, ONE OF WHOM HAS "TAKEN A VOLUNTARY" AT A THREE-RAIL FENCE.



NEW FEATURES OF BEKONSCOT: A SECOND CASTLE WITH A RACECOURSE (RIGHT) AND THE OPEN-AIR ZOO (FOREGROUND).



CRICKET IN MINIATURE AT BEKONSCOT: A MATCH IN PROGRESS ON THE VILLAGE GREEN, WITH THE HALF-TIMBERED LOCAL INN SEEN AT THE BACK.

Bekonscot, the miniature countryside, which Mr. R. R. Callingham has constructed in his garden at Beaconsfield, has been visited by thousands of people, who have been delighted with the tiny model railway, docks, airport, road-house and other buildings. Their interest has directly benefited charity, for a small charge is made, and the proceeds are administered by the Bekonscot Model Railway and General Charitable Association. Trains have just begun to run at Bekonscot, which recently opened

for its summer season. During the winter, a number of new features have been added to the exhibits, including a complete miniature Zoo, modelled on Whipsnade, but with a rocky mount as its main feature. A second stone castle (illustrated above) is being built, and there is, in addition, a heather garden, including a polo ground and racecourse with grand-stand. During October and November the rockery and conifer garden were reconstructed, and all the larger conifers were replaced by smaller

[Continued opposite.

THE FASCINATING REALISM OF BEKONSCOT: PAINSTAKING REPRODUCTIONS OF THE ENGLISH SCENE IN MINIATURE.



A GULLIVER IN THE LILLIPUT OF BEKONSCOT: A CARETAKER ARRANGING DETAILS OF AN EXTREMELY REALISTIC VILLAGE STREET.



WATER TRAFFIC AT BEKONSCOT: A MODEL OF A FOUR-FUNNELLED VESSEL, NAMED THE "PRINCESS ELIZABETH," PASSING UNDER A RUSTIC BRIDGE.

Continued.

ones. One of the most interesting buildings is a miniature Roman Catholic Church, built from Mr. Gilbert Scott's plans of the Memorial Church in Beaconsfield for Mr. G. K. Chesterton, who for many years wrote the article on our "Notebook" page. This church has miniature windows of real stained glass made by Mr. J. E. Nuttgens. For the benefit of readers who do not know Bekonscot, it may be interesting to detail some of the other features of the miniature town. There



AN EXTRAORDINARILY CONVINCING REPRODUCTION OF A QUIET CORNER IN RURAL ENGLAND: A CHURCH IN EARLY ENGLISH STYLE; HAVING STAINED-GLASS WINDOWS (DESIGNED BY EDMUND DULAC).



LIKE AN APPARITION FROM SOME FANTASTIC FAIRY-TALE: A LIVE CAT IN A VILLAGE STREET OF BEKONSCOT, TOWERING ABOVE THE BELISHA BEACONS!

are docks with model warships, liners and cargo-boats; an airport, complete in every detail, with model aeroplanes of various nationalities; and a swimming-pool. The railway stations are particularly effective, and are equipped in great detail. Bekonscot has been visited by members of the Royal Family, including Queen Mary and Princess Elizabeth. The gardens are always open, both in the morning and afternoon. Last year there were 53,995 visitors.



THE WORLD OF SCIENCE.



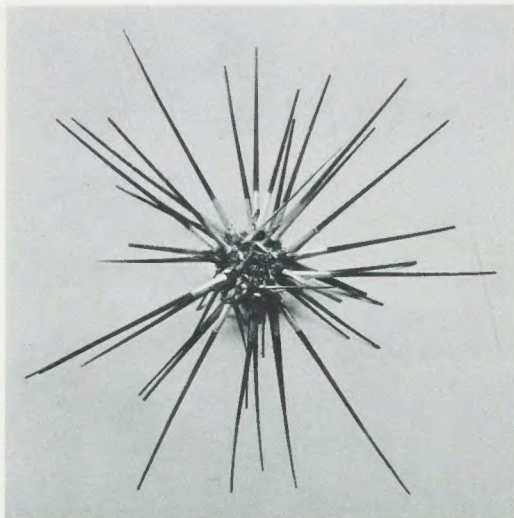
SEA-URCHINS AND THEIR SPINES.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

HOW animals become transformed by the mode of life they lead is proclaimed, as from the house-tops, in studying the fashioning of their bodies. And this fact is borne in on one the more convincingly when one comes to compare the various members which make up any given group or type. In a general survey of such a group, the differences between them are often profound. I have recently had occasion to look up some special points in regard to that wonderful group of animals known as the *Echinoderms*, a strange medley of forms including such unlike creatures as *Crinoids* or "sea-lilies," *Holothurians* or sea-slugs, star-fishes, and sea-urchins. Any attempt to give even the outstanding characteristics of these several, externally, most unlike forms in the space allotted me here would fail of its purpose. But a certain measure of success may be mine if I restrict myself to some aspects of one of these—the sea-urchins.

All who have spent a summer holiday in exploring rock-pools must, among other treasures, have found sea-urchins, which look very much like hedgehogs when rolled up, on account of their covering of sharp spines. What brought these into being, and what functions do they serve? We find a clue to these questions by turning to the starfish, the group most nearly related to the urchins. For the rough prominences which cover their upper surface may be described as incipient spines. Some starfishes,

world. Some zoologists tell us that they can all be explained as the result of "variation," and others as the result of the effects of the "environment."

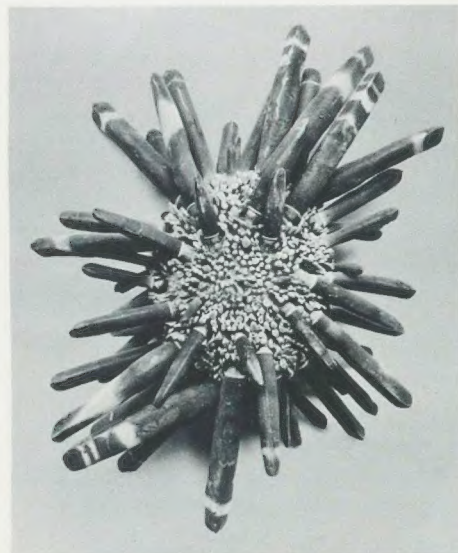


1. USED AS "STILTS" IN WALKING OVER THE SEA-FLOOR, THE TUBE-FEET USUALLY EMPLOYED HAVING BEEN LOST: THE SLENDER AND SHARP-POINTED SPINES OF *ACANTHOCIDARUS CURVATISPINIS*.

But since we find among the urchins of our own seas nearly related species living side-by-side, and therefore in the same environment, we must certainly reject both these interpretations. We shall be very much nearer the truth if we trace these various departures from the type to the responses made to the nature and intensity of the stimuli to which their spine-armoured bodies have become subjected, as, in this search for food, they have wandered into areas requiring more or less extensive adjustments to new conditions, such as deeper water, or where, as on coral-reefs, or rock-bound shores, heavy surf is found. Furthermore, some of the structural differences we find in regard to their spines, as between nearly-related species, may be due to the fact that they have responded differently to precisely similar stimuli; for even in the same species no two individuals are ever exactly alike, and consequently may react differently

under the same conditions. A glance at the surprisingly different forms of the spines shown in the accompanying photographs will make clear the extensive range of their malleability. Compare the long, needle-like spines, for example, of *Acanthocidarus* (Fig. 1) with the great, club-shaped, triangular spines, banded with red and white, of *Heterocentrotus* (Fig. 2). At their bases, it will be noticed, are a mass of very short, blunt-headed, "secondary spines," which in *Podophora pedifera* (Fig. 3) form a pavement-like mass covering nearly the whole body, save a double row of short, spade-like spines around its outer edge. These heavily armoured types are examples of the species which live in "troubled waters," and need a special defensive armour-plating.

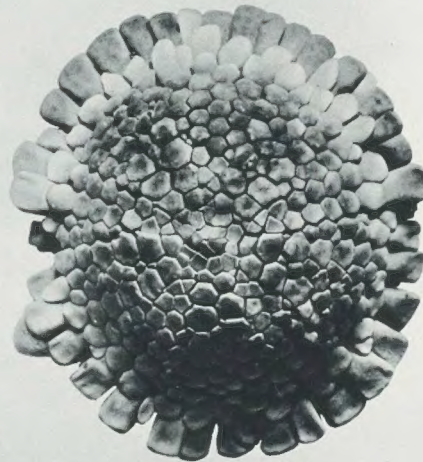
Another, and very striking, illustration of changes wrought in the form of the body, which have come about in response to the pursuit of food, are seen in the heart-urchins (*Spatangus*) (Fig. 4), which live in burrows in the sand. Because of this habit, the teeth have vanished, and the mouth has shifted so as to open forward, towards the apex of the under-surface, while the spines are flattened and so small as to give a velvety appearance to the body. It feeds by thrusting out, as it lies in the bottom of its cave, enormously long and slender "tube-feet," which have their tips expanded to form fringed discs. They can be thrust out, one at a time, to the surface of the sand, there to collect the minute organisms on which it feeds. When caught, the bundle of food is passed over to special tube-feet near the mouth,



2. A SEA-URCHIN IN WHICH THE SPINES ARE OF GREAT THICKNESS, TRIANGULAR, AND SURROUND A LARGE SPACE COVERED WITH SMALL "SECONDARY" AND PILLAR-LIKE SPINES: *HETEROCENTROTUS MAMMILLATUS*.

indeed, are conspicuously spiny. But these "spines with a difference." For in the sea-urchin each spine is mounted on a ball-shaped base, and on this the spine, by means of muscles at its base, can be turned in all directions. By this mechanism the animal is enabled to walk about on the sea-floor. It has, however, accessory legs in the form of long, delicate, water-filled tubes ending in a sucker, which can be thrust out beyond the tubes. Here, again, we have a link with the starfish, wherein the underside of its "fingers" is provided with hundreds of such tubes, which form the only means of locomotion it possesses. But the urchin can use its "sucker-feet" to enable it to climb up the vertical face of a rock in the search for food. At such times, the spines serve to support the body.

Nowhere among the sea-urchins are the results of this search for food more in evidence than in these spines, for they are all-important, though it is by no means easy to discover the nature of the agencies which have brought about the many remarkable differences in form and size they present, when we come to compare the different species distributed over the sea-floor in widely separated regions of the



3. A SPECIES OF SEA-URCHIN WHICH LIVES ON THE SEAWARD SIDE OF CORAL-REEFS AMID THE SURF: *PODOPHORA PEDIFERA*, WHEREIN THE CENTRAL AREA IS ENTIRELY FILLED BY "SECONDARY" SPINES AND FRINGED BY SHORT, BROAD AND THICK PRIMARY SPINES.

Photographs Nos. 1, 2, and 3 by E. J. Manly.



4. SHOWING THE FORWARDLY SHIFTED MOUTH, FROM WHICH BOTH TEETH AND JAWS HAVE VANISHED: THE UNDER-SURFACE OF THE SAND-BURROWING HEART-URCHIN.

The heart-urchin lives at the bottom of a burrow and feeds by thrusting up to the surface of the sea-floor enormously long tube-feet, which seize on minute organisms and convey them to the mouth.

and is thrust into it by them. We cannot attribute a mode of life so different from that of all other urchins to the "effect of the environment," for the changes involved must have grown up with the habit of burrowing—very slowly. The "environment" at the beginning and the completion of such changes remained the same throughout. The spines, now transformed into "trenching-tools," assumed their shape and mode of service at the same time and speed, as the evolution of the change into grappling irons of the incredibly long anterior tube-feet. The incentive to these changes is very clearly to be attributed to the pursuit of food.

In the genus *Cidaris*, the long, needle-like spines are used as stilts for walking, for the tube-feet which in nearly all the other genera play the most important part in locomotion have disappeared. In some species they are so sharp as to be capable of piercing a thick boot, so that collectors hunting among the pools on the sheltered sides of coral-reefs have to keep a good look-out, for, apart from the danger of a broken tip being left in the wound, these spines are poisonous.

THE ANNULAR ECLIPSE OF THE SUN ON APRIL 19 EXPLAINED.

FROM THE DRAWINGS BY G. F. MORRELL, F.R.A.S., F.R.G.S.



SHOWING A SOMEWHAT GREATER INDENTATION WHEN SEEN FROM FARTHER NORTH: THE APPEARANCE OF THE SUN, NEAR THE MIDDLE OF THE ECLIPSE, AS SEEN FROM LONDON AND THE SOUTH OF ENGLAND.



THE SUN APPEARING AS A RING OF LIGHT WITH THE MOON DIRECTLY IN FRONT, BUT FAILING TO COMPLETELY COVER IT: THE ECLIPSE AS IT MAY BE WITNESSED IN PARTS OF ALASKA AND CANADA.



PRESENTING AN IDEAL VIEW FROM A GREAT HEIGHT ABOVE BRITAIN OF WHAT ACTUALLY OCCURS DURING THE ECLIPSE: A PICTORIAL DIAGRAM SHOWING THE PATH ALONG WHICH SPECTATORS WILL BE ABLE TO SEE THE SUN AS A RING OF LIGHT.

The drawing immediately above shows what actually happens when the Moon passes between the Earth and the Sun on April 19. The Moon, however, will be invisible, as shown in the top left-hand drawing. While observers in England will see about as much of the Sun obscured as is shown above, rather more, amounting to approximately one-half of the Sun's disc, will be hidden from observers in Scotland. The eclipse will begin at about 6.30 p.m. (Summer Time), as observed from London and Southern England, ten minutes earlier in the north of England, 6.17 p.m. in the Edinburgh area and earlier further north. The greatest phase, or middle, of the eclipse will occur about 7.18 p.m. in Southern England and a few minutes earlier in the northern areas. The eclipse

will be nearly over, as seen from Britain, when the Sun sets. Further north more of the Sun will appear eclipsed, until, along a line which begins a little way to the west of Alaska and extends north-eastward to beyond the North Pole, the Sun will be seen as a brilliant ring of light at central eclipse when the Moon passes directly in front of the solar disc. This spectacle will last for nearly two minutes at each point of observation as the shadow area travels from west to east with the Earth's rotation. The cause of this particular annular eclipse is the fact that the Moon will be beyond her average distance from the Earth, consequently her disc appears too small to entirely obscure the Sun at mid-eclipse. Instead she leaves a narrow rim of the Sun visible.

MADRID THE "YPRES" OF SPAIN: THE RAVAGES OF WAR IN A CITY FOR THIRTY MONTHS IN THE FRONT LINE.



THE NATIONALIST HEADQUARTERS IN THE UNIVERSITY CITY BEFORE MADRID'S SURRENDER: THE MUCH-SHELLED SCHOOL OF AGRICULTURE.



AN EXTRAORDINARY FORM OF PROTECTIVE CASING, APPARENTLY AGAINST SHELLS RATHER THAN BOMBS; CONSTRUCTED OF BRICK, TIMBER AND SANDBAGS, AGAINST THE FACE OF A GUTTED HOUSE.



DUCKBOARDS MADE FROM RADIATORS: A CURIOUS EXPEDIENT ADOPTED BY THE DEFENDERS OF A TRENCH AMONG THE WELL-EQUIPPED BUILDINGS OF THE UNIVERSITY CITY.



FORMERLY THE INSTITUTION FOR THE STUDY OF FRENCH ART IN MADRID: THE CASA VELASQUEZ IN THE UNIVERSITY CITY, WHICH STOOD IN THE NATIONALIST LINES.



A GROTESQUE RESULT OF A STRAY SHELL: THE EQUESTRIAN STATUE, NOW RIDERLESS, ERECTED IN HONOUR OF VELASQUEZ; IN FRONT OF THE SCHOOL OF AGRICULTURE.



IN STREETS OF MADRID THE DAY AFTER THE CITY'S FALL, WHERE MEN OF BOTH ARMIES MINGLED FREELY: A CROWD OF FORMER REPUBLICAN SOLDIERS.



(LEFT) ONE OF THE BRIDGES ACROSS THE MANZANARES RIVER DESTROYED BY REPUBLICAN GUNFIRE; AND (RIGHT) THE "BRIDGE OF THE GENERALISSIMO," THE ONLY BRIDGE ACROSS THAT RIVER OVER WHICH THE NATIONALISTS IN THE UNIVERSITY CITY COULD COMMUNICATE WITH THEIR BASE.



These photographs give some idea of the ravages suffered by Madrid in the course of her two-and-a-half years' siege (the siege proper may be said to have begun in early November 1936, when General Franco's troops had swept up to the city from the west and the south-west). The damage in the Arguelles district, the worst affected part of the city, is reported to have equalled anything at Ypres after the Great War. Block after block of houses lie in utter ruins. Most of the buildings of the University City are, of course, also in ruins. Not only shelling and fighting have taken place here: various attempts to dislodge

the Nationalists were made by Republican sappers. The University City was held by some thousand Nationalist troops, their only line of communication with their base being the narrow bridge (shown above) across the Manzanares. All other bridges across the river were destroyed by the Republicans. One of these destroyed bridges is seen above. Among our photographs are three of this area (as well as those of the bridges) which clearly convey how the structure of these solid buildings remained standing, but little else. The centre of the town is also heavily scarred. The Gran Via, known during the war as

"La Calle de Las Bombas," and now renamed "Avenida de Franco," in which stands the shell-dented Madrid telephone exchange (the "Telefonica"), has few houses unscathed; while around the Puerta del Sol are many buildings which at first sight seem still habitable, but which closer inspection reveals to be empty shells. This has been caused by a heavy bomb having demolished the whole of the interior, while leaving the outside structure more or less intact, and occurred in the early part of the war (latterly scarcely any air raids took place). The more well-to-do districts of Madrid—the Recoletos and Castellana, for instance, where

most of the foreign embassies are situated—have suffered comparatively little: partly because the houses are more widely spaced, and the damage from bomb or shell therefore correspondingly less; partly because these districts formed less of the Nationalist objective. The damage to the Prado Museum, bombed in the early stages, is slight. In all, considerably more than a third of the city is reported to be in ruins; and of its 200,000 buildings more than 70,000 to have been totally destroyed. It is estimated that the cost of reconstructing the damaged property will be at least £50,000,000.

NETHERLANDS GUIANA—A ZOOLOGIST'S "EL DORADO":

TERRITORY WHICH POSSESSES A REMARKABLE VARIETY OF FAUNA, SHOWING SOME OF THE GREATEST EXTREMES IN ANIMAL LIFE THAT CAN BE SEEN IN THE WORLD TO-DAY.

By IVAN T. SANDERSON, F.L.S., F.R.G.S., F.Z.S.; With Photographs by ALMA SANDERSON.
(See illustrations on the next three pages.)

THE fauna of Surinam, or, as it is more popularly called, Netherlands Guiana, is perhaps more varied than that of any other country in the world. We recently spent a year there collecting specimens for the British Museum and studying animals in their natural environment. The latter activity of the expedition constituted the more vital part of our work, for it is the habits and natural behaviour of animals that nowadays offer the most promising field of research to the zoologist.

Surinam lies on the north-east coast of South America, between the colonies of British and French Guiana. It is square in shape, some three hundred miles deep, and possesses a two-hundred-mile northern coastline on the open Atlantic Ocean. The entire country is covered in tall virgin rain forest which is confluent with the great Amazon jungles. Half the colony remains unexplored, while two-thirds of its area is altogether uninhabited, even by aboriginal tribes. Less than one-fiftieth of its area is cleared of forest and only fifty per cent of that cleared land is now cultivated.

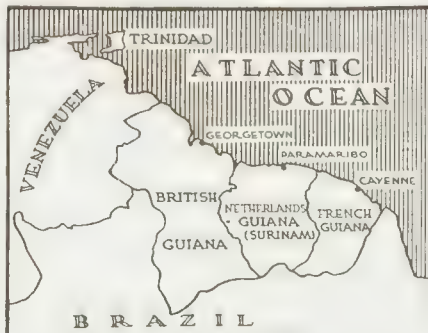
Of first importance in making a faunistic survey of a country is an elucidation of the vegetation that clothes the area. In Surinam this is simple. To the south the land rises into a series of low mountain ranges which are clothed above 2000 feet in damp mist forest. The country descends from these uplands, by extensive low foothills covered in tall rain forest, to a wide continental plain. Thus, in turn, merges with a wide marine plain originally deposited beneath the sea by the four great river systems that cut through the country. At the junction of the continental and marine plains there exists a string of lake-like areas of savannah with short grass and dry bushes; otherwise the rain forests extend to and merge with the "flood forest" which covers the marine plain. The coast is bordered with a wide belt of mangrove.

These vegetational zones limit the distribution of the fauna to a certain extent—certain groups of species adhering to one or other special zones. Nevertheless, it is striking to note that genera found in one zone are not duplicated by another species in a second zone, as so often occurs in tropical lands. Thus the great bulk of types found in the country is not composed of a few genera each with many species; rather, it is made up of a quite remarkable variety of entirely different types, showing some of the greatest extremes in animal life that can be seen in the world to-day.

Our special interests lay with mammals, reptiles, amphibians, and certain invertebrate groups, the first of which figure largely in the accompanying series of photographs. This does not mean, however, that the birds and fishes do not display great variety and interest. On the contrary, they are, in Surinam, just as varied and remarkable. For instance, along the banks of the Courantyne River, separating British from Dutch Guiana, there is a low-lying mangrove area, the home of the remarkable hoatzin (*Opisthocomus hoatzin*), one of the most primitive of living birds, whose young have claws on the functional first digit of the wing, with which they climb through the thin branched trees. The adults, that have a plumage not unlike a guinea-fowl's, are also loath to fly, preferring to run through the foliage, using their wings to push aside the leaves in such a way that they become frayed and useless for flight.

Other remarkable birds are two members of the *Caprimulgidae*, which comprises the nightjars. One, *Nyctihus s.p.*,

They are completely nocturnal, wild-looking creatures with pointed wings and great fan tails, that spend their days screaming and squabbling in deep caves where they nest. At night they fly out to feed on palm nuts, the hard kernels



TERRITORY WHICH IS RICH IN ANIMAL LIFE OF GREAT ZOOLOGICAL INTEREST: A MAP OF SURINAM (NETHERLANDS GUIANA) SHOWING ITS POSITION IN RELATION TO VENEZUELA, BRITISH GUIANA, AND FRENCH GUIANA.

of which pass through them and are deposited on the floors of the caves in countless tons. The young, as shown in the photograph (Fig. 13), are helpless and immensely fat. They were much prized by early colonials as a table delicacy.



1. RESEMBLING A DACHSHUND, WITH ITS LONG BODY SET ON VERY SHORT LEGS: THE EXTREMELY RARE BUSH-DOG, *SPEOTHIUS VENATICUS*, WHICH LIVES IN DEEP HOLES UPON THE SAVANNAHS OF BRAZIL AND GUIANA.

Photographs by Alma Sanderson.

Both the reptiles and the amphibians also display a similarly exaggerated desire for diversity and strangeness. The great anacondas and water-boas are well-known snakes, chiefly remarkable for their size, but at the other end of the scale are tiny ophiurans with violent coloration that dwell in the leaf-mould of the forest floor. One that we caught was regularly banded with orange, black, white, black, orange, and so on, from the tip of its snout to the tip of its tail.

The insect, as well as other invertebrate life, is so varied and remarkable as to be altogether beyond comprehensive mention. No day ever passed in Surinam without the encounter of some grotesque new form of insect. One of the most astonishing, and at the same time delightful, is a beetle—or group of beetles—belonging to the *Elaeidae* and known as pyrophorus. These bear two green lights on the upper side of the thorax, which can be "flashed"—as shown in the photograph (Fig. 4)—or turned off completely. Under the abdomen they have, in addition, a bright amber light, which is only shown when the insects "take off" or are about to "land." In the latter case they customarily flashed three times before being finally turned off. I have seen a whole tree in the forest at night lit-up with thousands of these beautiful lights. They were all dimmed, but when a branch was shaken all its occupants "turned on the juice" at once, lighting up the whole area, and then took to the air en masse in a brilliant cloud of auster warning flashes.

Despite the fact that we were more interested in the mammals, I believe that I can safely claim for them first

place in the competition for variety and general interest. Nine out of the total twelve orders of mammals were represented, the three not present being Insectivora, Dermoptera, and Monotremata. We collected well over one hundred different species and brought away with us definite evidence that there are several more species that we did not obtain, especially in the mountain mist forest, where the fauna is altogether different.

Among the monkeys, the red howlers (*Alouatta seniculus*) (Fig. 6) are undoubtedly the most distinguished. To live in the forests of Surinam is to live in the almost constant sound of the howler's roar. Their fine heads contain an extension of the Adam's apple, consisting of a hollow spherical bone and a series of subsidiary cartilaginous boxes and tubes connected with the throat. Into these the howler roars by agitating a delicate flap of pink tissue in the throat, and out of them, through the pouting mouth, sounds issue as a consequence whose volume can be likened only to that of a pride of angry lions. This majestic sound rolls and rumbles over the placid forests every few hours (on an average every two and a quarter hours, we estimated) throughout the day and night. Nobody knows why. Perhaps it is a method of intimidation, for I once encountered a troupe, led by an immense pure albino, who roared at me for ten minutes before ordering his band to follow him away from my disagreeable presence, which they subsequently did at great speed, trundling along the large branches, assisted by their tremendously powerful prehensile tails.

The great black spider monkeys (*Ateles ater*) whoop and swing through the trees like the gibbons of the Orient, while by the rivers enormous troupes of the pretty little squirrel monkeys (*Chrysotrux sciurus*) make the creepers cascade like green waterfalls. In the deep forest we were particularly interested to notice that the brown capuchins (*Cebus fustellus*) invariably associated in troupes with the black tamarins (*Mystax midas*). The latter are lemurine in form, jet black in colour, with bright orange gloves and boots. The food of these two animals is altogether different, but they elect to live and feed together. Most curious of all the monkeys are the sakis (*Pithecia pithecia*). The fur is long and thick, that of the male jet black, but for the white and orange face; that of the female brindled olive and grey, but for the naked black face and yellow dum-dum whiskers. They are diurnal and travel only in pairs, the male leaving the female when the single young is born.

Of bats there were legion, both in numbers and species. The blood-lapping vampire (*Desmodus rufus*) is extremely common. It used to settle quietly beside us at night and creep stealthily towards our legs in the shadows. There was a tiny bat that flew over the rivers, catching flies in the bright noonday sun, and another species that was so attracted by my wife's perfume that it would alight on the dinner-table and allow itself to be stroked and handled before running off like a mouse and taking to the air.

The largest bat (*Lamprologus spectabilis*), with immense jaws, attacked, killed and partially ate our young chickens, and often went into the dustbin to extract the chicken entrails.

Of carnivorous animals there is a great variety—jaguar, ocelot, tiger-cat, jaguarondi, crab-eating fox, otter, coatli, kinkajou, skunks, crab-eating racoon (Fig. 12), the strange weasel the tavra, and the grison (Fig. 10). In addition, we obtained specimens of the very rare bush-dog (*Speothus venaticus*) (Fig. 1), a peculiar little dog that lives in deep holes only upon the savannahs and resembles a dachshund, having a long body on very short limbs and a half-tail. It is savage in the extreme. The coloration is remarkable for the pale pink fur that forms a diamond on the throat. The jaguarondi (*Felis jaguarondi*) is a small, long-legged cat with reduced head and an exaggerated tail. It varies greatly in size and colour, some being irregularly striped with pale grey.

Most notable of the many rodents—which include rats, squirrels, spiny rats, the agouti, and the spotted eavy or



2. SHOWING THE IMMENSE CLAWS USED FOR RIPPING OPEN THE GREAT ANTS' NESTS OF THE FLOOD FOREST: THE FORE-ARM OF THE GIANT ANT-EATER (*Myrmecophila eximia*) AS COMPARED TO THAT OF A MAN.

shown in the accompanying photograph (Fig. 19), has eyes an inch in diameter, a mouth six inches across, and legs so short that it cannot stand up on the ground. It growls when handled and barks like a dog when it is extremely agitated. The other inhabitants a cave in the south-east of the country.



3. A YOUNG THREE-TOED SLOTH (*BRADYPUS TRIDACTYLUS*) SEEN TWO HOURS AFTER ITS BIRTH: A PHOTOGRAPH SHOWING THE STUMPY TAIL AND PERFECTLY FORMED HOOKED CLAWS.

paca—were the tree porcupine (Figs. 14 and 15) and the capybara. The former is the clown of the wilds, both in its grotesque appearance and its stupid antics. It can gnaw a hole two feet in diameter through one-inch wood in a night, but it seems incapable of removing its own spines from the soft skin of its feet, and leaves them till they cause

(Continued on page 648)

ODDITIES OF NATURE: "TRAFFIC-LIGHT" BEETLES AND A ROARING MONKEY.



4. INSECTS WHICH FLASH AN AMBER LIGHT WHEN "LANDING" OR "TAKING OFF" ON A FLIGHT: ELATERID BEETLES (*PYROPHORUS*), HAVING TWO GREEN LIGHTS ON THE THORAX AND AN AMBER LIGHT BELOW THE ABDOMEN.



5. A TINY NOCTURNAL ANIMAL THAT UTTERS A PLAINTIVE WHISTLE WHEN CAPTURED AND SHEDS TEARS WHEN AFRAID: THE PYGMY ANT-EATER (*CYCLOPS DIDACTYLUS*), WHICH RELIES UPON ITS RETIRING HABITS FOR PROTECTION.



6. A MONKEY THAT PRODUCES A "ROAR" LIKE THAT OF A LION: THE RED HOWLER MONKEY (*ALOUATTA SENICULA*), SHOWING THE BEARD WHICH CONCEALS A HOLLOW SPHERICAL HYOID BONE USED AS A SOUND-BOX.



7. THE MOST GENTLE AND FRIENDLY OF WILD ANIMALS: THE CAPYBARA, LARGEST OF ALL LIVING RODENTS, WHOSE FRONT TEETH FORM CHISELS POWERFUL ENOUGH TO CUT AND BEND CORRUGATED IRON.



8. SUSPENDED BACK DOWNWARDS BY ITS FEET, WHICH HAVE BECOME TRANSFORMED INTO CURVED HOOKS: THE TWO-TOED SLOTH (*CHOLOEPUS DIDACTYLUS*)—A SPECIES WITH LONG SHAGGY FUR AND PEG-SHAPED TEETH.



9. THE TWO-TOED SLOTH, AN EXCELLENT SWIMMER, WALKING ON ITS ELBOWS AND KNEES WHEN ON THE GROUND: A SPECIES LARGER THAN THE THREE-TOED SLOTH AND HAVING A MUCH BIGGER SKULL.

In an article on the facing page Mr. Ivan Sanderson describes some of the mammals, reptiles, birds, and invertebrates which were observed during a year spent in Surinam (Netherlands Guiana) collecting specimens for the British Museum. Here, and on the following pages, we illustrate some of the remarkable animals which he discusses. In the case of the Elaterid beetles (*Pyrophorus*) Nature seems to have anticipated the modern traffic-signal for, apart from two luminescent discs on the upper-side of the thorax, these beetles have an amber light under the abdomen which is only

shone when they are "landing" or "taking off" on a flight. The red howler monkey is the largest of the South American monkeys and the males are able to produce a "roaring" sound, whose volume can be compared with that of a pride of lions, by means of a hollow spherical hyoid bone, larger than the brain-case, which acts as a sound-box for amplifying the noise. The Capybara is the largest of all living rodents, having a body some four feet in length. Its four front teeth are extremely powerful and with them it can cut and bend corrugated iron.

PHOTOGRAPHS BY ALMA SANDERSON.

NATURE'S AMAZING DIVERSITY OF FORM AND FUNCTION ANIMAL LIFE: BIRDS AND MAMMALS OF NETHERLANDS GUIANA.

PHOTOGRAPH BY SANDERSON.



11. A SPECIES EASILY RECOGNISABLE BY THE LONG EARS SET CLOSE TOGETHER ON THE TOP OF THE HEAD: THE PEBA ARMADILLO (*TATUSIA NOVEMCINCTA*), WHICH EXCAVATES LARGE HOLDS IN THE FOREST FLOOR.



15. CAPABLE OF GNAWING A HOLE TWO FEET IN DIAMETER THROUGH ONE INCH OF WOOD IN A NIGHT: THE TREE-PORCUPINE (*SYNTHESMA PREHENSILIS*), FROM THE DEPTHS OF THE FORESTS OF SURINAM.



19. A BIRD WHICH GROWLS WHEN HANDLED AND BARKS LIKE A DOG WHEN EXTREMELY AGITATED: A GIANT NIGHTJAR (*NYCTIBIUS S.P.*) WITH EYES ONE INCH IN DIAMETER AND A MOUTH SIX INCHES WIDE.



10. LYING MOTIONLESS AS IT DOES WHEN STALKING PREY THAT RECOGNISES ITS PRESENCE: THE GRISON (*GALICTIS VITTATA*), A TYPE OF WEASEL, WHOSE BLACK AND WHITE FACIAL MARKINGS FORM EFFECTIVE CAMOUFLAGE.



14. THE CLOWN OF THE WILDS: A TREE-PORCUPINE; SHOWING THE USE OF THE TAIL WHEN CLIMBING AND THE ANIMAL'S GROTESQUE APPEARANCE—THE NOSE IS PINK AND NAKED.



18. THE LESSER ANT-EATER (*TAMANDUA LONGICAUDA*): AN ARBOREAL TYPE, SLIGHTLY LESS THAN HALF THE SIZE OF THE GIANT ANT-EATER, WHICH OPENS THE NESTS OF TREE-DWELLING ANTS AND TERMITES.



2. AN ANIMAL WHICH EMITS A WHISTLE LIKE A POLICE SIREN WHEN ALARMED AND PATS CRABS TO DEATH WITH ITS FORE-FEET: THE INTERESTING CRAB-EATING RACCOON (*EUPROCYON CANCRIVOROUS*).



16. SHOWING THE METHOD OF CARRYING THE YOUNG WHEN THEY HAVE GROWN TOO LARGE FOR ALL TO ENTER THE POUCH AT ONCE: AZARA'S OPOSSUM (*DIDELPHYS AZARAE*), THE LARGEST OF THE GROUP.



20. THE LARGEST MEMBER OF THE FAMILY MYRMECOPHAGIDÆ, MEASURING SOME EIGHT FEET IN TOTAL LENGTH: THE GIANT ANT-EATER (*MYRMECOPHAGA JUBATA*), WHICH WILL WILLINGLY DO BATTLE WITH A FULL-GROWN JAGUAR.



13. A RELATION OF THE NIGHTJARS NOW FOUND ONLY IN TWO CAVES IN THE MOUNTAINS OF TRINIDAD AND IN REMOTE PARTS OF VENEZUELA AND COLOMBIA: THE DIABLOTTIN, OR OIL-BIRD (*STEATORNIS CARIPENSIS*).



17. AZARA'S OPOSSUM; SHOWING ITS POUCH SWOLLEN WITH YOUNG: AN ANIMAL WHICH IS OUSTING THE UBIQUITOUS HOUSE RAT FROM SOME OF THE TOWNS IN SOUTH AMERICA.



21. AN ANIMAL WHICH CAN TURN ITS HEAD RIGHT ROUND SO THAT ITS THROAT IS CONFLUENT WITH ITS BACK: THE FEMALE THREE-TOED SLOTH (*BRADYPUS TRIDACTYLUS*).

On these pages we show some of the mammals and birds found in Surinam (Netherlands Guiana) by Mr. Ivan Sanderson during an expedition undertaken on behalf of the British Museum. All are remarkable for some peculiar characteristic. The grison is about the size of a large ferret and is shown in the photograph above in the motionless position it adopts when stalking prey that recognises its presence. The black and white facial markings form

an effective camouflage. The Pebá armadillo belongs to a group which is easily recognisable by the long ears set close together on the top of the head and is notable for the fact that it possesses two abdominal teats in addition to the usual pectoral pair. The diabolus, or oil-bird, is a relation of the nightjars and dwells in deep caves. It is unable to stand on a flat surface, owing to the shortness of its legs. The nestlings are sought by the natives

for food and for the oil they yield, which is used for illumination and cooking. The tree-porcupine may well be called the clown of the wilds, for it has a grotesque appearance and its antics are most amusing. Its nose is pink and naked and the teeth are so powerful that it can gnaw a hole two feet in diameter through one inch of wood in a night. Azara's opossum can carry as many as eight young in its pouch, and when these reach a size that

prevents them from all finding accommodation in this way, some seek refuge on their mother's back. In certain towns of South America the house rat is being ousted by this species. The lesser ant-eater is less than half the size of the giant ant-eater, which reaches a total length of some eight feet, and is an arboreal type with a prehensile tail. The giant ant-eater is an inhabitant of the flood-forest. Its forearms are of great size (see page 620).

ALBANIA INVADED: ITALIAN TROOPS OCCUPY DURAZZO AND VALONA.



THE LANDING AT DURAZZO: ITALIAN CYCLIST TROOPS MOVING OFF AFTER DIS-MARKING FROM TRANSPORTS WHICH HAD BROUGHT THEM FROM DARI. (Wide World.)



AT VALONA: ITALIAN TROOPS ENTERING THE TOWN, WHERE ALL RESISTANCE WAS CRUSHED BY THE USE OF LIGHT TANKS. (S. and G.)



DURAZZO OCCUPIED BY THE ITALIANS: THE SCENE AT THE HARBOUR, WHERE MUNITIONS AND STORES FOR THE INVADERS WERE RAPIDLY UNLOADED. (S. and G.)



REINFORCEMENTS FOR THE INVADERS: LIGHT TANKS BEING UNLOADED FROM A TRANSPORT WHICH HAS AN EXCEPTIONALLY LARGE PORT. (Planet.)



PATROLLING THE DESERTED STREETS OF DURAZZO AFTER THE LANDING: ITALIAN LIGHT TANKS AND AN INFANTRY DETACHMENT SEARCHING FOR SNIPERS IN THE TOWN. (Planet.)

The Italian expeditionary force landed at four seaports, including Durazzo and Valona, where they met with resistance from hurriedly armed and organised bands of Albanians. The infantry were assisted by light tanks, which were unloaded from transports with exceptionally large ports so that the tanks could be driven out of the ship down ramps to the quay. After the invading army had swept inland,

vast quantities of munitions and stores arrived at Durazzo, where they were rapidly unloaded, and reinforcements were brought from Italy by air. Heavy artillery has now been installed at Valona which, with batteries on the Italian side, will enable the entrance to the Adriatic to be closed without the assistance of warships. Albania's oil-wells were protected by troops sent by air from the coast.

THE ANGLO-ITALIAN AGREEMENT VIOLATED: THE CONQUEST OF ALBANIA.



BERSAGLIERI WITH BICYCLES PASSING THROUGH DURAZZO TO JOIN THE TROOPS WHO WERE CONTINUING THE ADVANCE IN THE DIRECTION OF THE CAPITAL, TIRANA. A PHOTOGRAPH SHOWING, IN THE BACKGROUND, A BUILDING DAMAGED BY SHELL-FIRE FROM ITALIAN WARSHIPS. (Plant.)



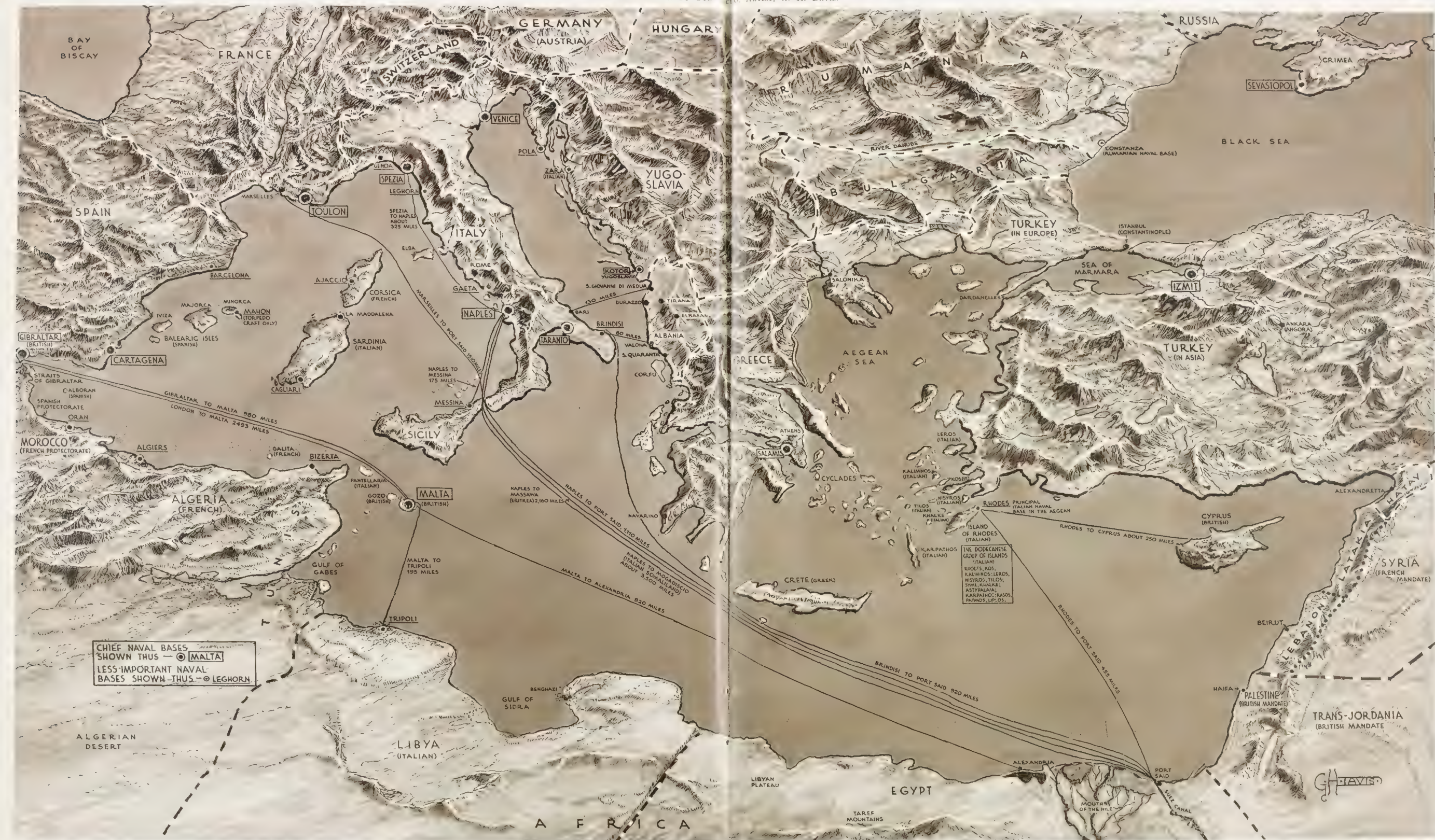
OPPOSED BY GROUPS OF HURRIEDLY ARMED ALBANIANS WHOSE RESISTANCE WAS BROKEN BY MECHANISED FORCES AND BY SHELLING FROM THE ITALIAN WARSHIPS WHICH ESCORTED THE TRANSPORTS: ITALIAN INFANTRY SHELTERING BEHIND TREE-TRUNKS NEAR THE HARBOUR DURING THE FIGHT FOR DURAZZO. (Plant.)

The Italian invasion of Albania may be interpreted as being a violation of the Anglo-Italian Agreement of April 1938, whereby both countries undertook to exchange information regarding any distribution of their armed forces in overseas territory in or with a seaboard on the Mediterranean, and to preserve the *status quo*

in the Mediterranean as defined in the Anglo-Italian declaration of January 1937. On April 7 the Earl of Perth, British Ambassador in Rome, handed a Note to Count Ciano in which the British Government is believed to have expressed this view. On this page we show Italian troops at Durazzo.

SEA POWER IN THE MEDITERRANEAN—AN AREA WHERE PEACE IS THREATENED BY ITALY'S INVASION OF ALBANIA.

MAP DRAWN BY OUR ARTIST, G. H. DAVIS.



A PICTORIAL MAP OF THE MEDITERRANEAN, SHOWING THE PRINCIPAL NAVAL BASES OF THE POWERS, AND THE BALKAN COUNTRIES WHEREIN GREAT CONCERN HAS BEEN AROUSED BY THE ITALIAN ADVANCE ACROSS THE ADRIATIC.

The Italian invasion of Albania is a severe and perhaps a perpetual threat to the peace of the Mediterranean. By an agreement with Yugoslavia in 1937, Italy undertook not to do this; and in the Anglo-Italian Treaty of 1938 it was agreed to maintain the Mediterranean *status quo*. The far-reaching effects of Italy's move were shown by the crop of rumours that it produced, as, for instance, that Italy intended to promote agitation among the racial minorities in Yugoslav Macedonia; or that she would now advance down the Vardar Valley to Salonika; or that British sailors had been landed at Corfu, all of which turned out to be without any foundation. At the same time,

the plain facts remain that by land batteries mounted in the extreme "heel" of Italy and on the Albanian coast opposite it, Italy can close the Adriatic effectively to all shipping; that Nish is only 130 miles from Scutari by air and Salonika only 150 miles from Tirana; and that Italy now has an even firmer hold on the oil resources of Albania, which are valuable, if not vast. As this map shows, the position of Greece is now more important than ever as regards the balance of sea power in the Mediterranean. The independence of Greece is regarded by British statesmen as a matter of vital importance, and the question of the extension to Greece of a mutual assistance

agreement similar to that concluded between Great Britain and Poland at once came to the fore following the invasion of Albania. One result of such a mutual assistance pact would probably be that Greek ports would be placed at the disposal of the British Fleet. Furthermore, there is the question of mutual assistance agreements between Britain and Rumania and Britain and Turkey. At the time of the invasion of Albania it was clear that Rumania was taking active steps to ascertain the attitude of her partners in the Balkan Pact—Yugoslavia, Greece and Turkey—towards a British guarantee of this kind. The Rumanian Foreign Minister, M. Gafencu,

paid a hurried visit to Istanbul, and on April 9 a joint statement was issued there making clear the determination of the two powers to pursue firmly the policy of the Balkan Entente, and to uphold the stipulations of the Salonika Pact. This was signed last summer between General Metaxas, the Greek Premier, representing Rumania, Greece, Turkey, and Yugoslavia and M. Kiosseivanoff, the Bulgarian Premier. Rumania has fears that Bulgaria might be incited by Italy to assert revisionist claims to the Dobrudja territory. Bulgaria also has a difference with Greece over the matter of an outlet to the Aegean Sea through Macedonia mentioned in the Neuilly Treaty.

THE ITALIAN OCCUPATION OF THE ALBANIAN CAPITAL: SILENT SPECTATORS; AIR-TRANSPORT AND COUNT CIANO'S VISIT.



ITALIAN TROOPS ENTER THE CAPITAL OF ALBANIA: MILITARY LORRIES IN TIRANA SHOWING (IN BACKGROUND) THE HOME OF KING ZOG'S SISTERS. (Wide World)



SIGNOR MUSSOLINI'S SON-IN-LAW TASTES THE PLEASURES OF CONQUEST: COUNT CIANO ARRIVING AT TIRANA AIRPORT TO INSPECT THE CAPITAL. (Wide World)



THE LIBERATORS OF OPPRESSED ALBANIANS WELCOMED IN TIRANA: ITALIAN TROOPS MARCHING BETWEEN THE THIN RANKS OF SILENT AND BEWILDERED SPECTATORS. (S. and G.)



THE ITALIAN EXPEDITIONARY FORCE SUPPLIED BY MEANS OF AIR TRANSPORT: SOLDIERS UNLOADING CASES OF HAND-GRENADES FROM A BOMBER AT TIRANA AIRPORT. (Wide World.)



THE OCCUPATION OF TIRANA: AN ADVANCED GUARD OF ITALIAN LIGHT TANKS PASSING A MINARET IN THE CAPITAL OF ALBANIA. (S. and G.)

In an article in the "Giornale d'Italia," Signor Gayda recently stated: "King Zog and his circle of politicians showed a growing tendency to govern away from the people. . . . Implacable enemy of all Albanians who were not under his immediate influence, he appropriated . . . financial assistance which Italy had furnished for his people's needs." This effort to justify the Italian invasion of

Albania does not seem to be supported by the evidence of some of the photographs on this page, which show only a small number of people lined up to welcome their "liberators" as the Italian troops marched into Tirana. In fact, the spectators were silent, and seemed bewildered by the sudden invasion of their country by a nation which they had always regarded as an ally.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



ADMIRAL SIR STANLEY COLVILLE.
Died April 9; aged seventy-eight. In 1896 commanded the flotilla with which Kitchener recovered Khartoum; specially promoted Captain. In 1929 promoted Vice-Admiral of the United Kingdom and Lieutenant of the Admiralty.



MR. OWEN ST. CLAIR O'MALLEY.
Appointed British Minister in Budapest, April 4. Formerly British Minister in Mexico; leaving in May 1938, when diplomatic relations with Mexico were broken off. In July 1938, took charge of the British Embassy to Spain at Hendaye.



AN IMPORTANT ANGLO-POLISH OCCASION IN LONDON: COLONEL BECK (LEFT) GREETED LORD HALIFAX AT A BANQUET AT THE POLISH EMBASSY.
Colonel Beck's visit from April 3 to April 7, though actually planned some time back, followed opportunistically on Mr. Chamberlain's statement that "... in the event of any action which the Polish Government considered vital to resist with their national forces... His Majesty's Government would lend all support in their power." Colonel Beck gave to Great Britain a reciprocal assurance in similar terms.



MR. W. S. MORRISON.
The new Minister for the Food (Defence Plant) Department. Formerly the Board of Trade was in charge of the Department's administrative work; the Minister for Co-ordination of Defence of its policy. Mr. Morrison is in charge of both.



SIR EARLE PAGE.
Sworn in as Australian Prime Minister (of a temporary Government) on April 7. Sir Earle, surgeon, was Acting Prime Minister in 1923-24, in 1926-27, in 1935, and in 1937. Has been leader of the Australian Country Party since 1920.



SIGNOR CROLLA.



M. TILEA.



M. SIMOPOULOS.



M. KURTI.



DR. RUSHDI ARAS

CALLERS AT THE FOREIGN OFFICE DURING THE ALBANIAN CRISIS: THE REPRESENTATIVES OF ITALY, RUMANIA, GREECE, ALBANIA, AND TURKEY
The Italian invasion of Albania made Good Friday and the Easter week-end a very busy time in Whitehall. Among the first diplomatic callers at the Foreign Office on Friday was the Albanian Minister, M. Kurti, who reported what was known of the situation. He was followed by the Italian Chargé d'Affaires, Signor Crolla, who gave the Italian version. Subsequent

visitors on Friday included the Polish and French Ambassadors, the Rumanian Minister, M. Tilea, who had only just arrived from Bucharest; Dr. Rushdi Aras, the Turkish, and M. Simopoulos, the Greek Minister. M. Kurti, M. Simopoulos, and Signor Crolla also called on the following day.



NOW IN FLIGHT FROM THE ITALIAN INVADER: KING ZOG AND QUEEN GERALDINE (ARM-IN-ARM), WITH THEIR COURT.

Ahmed Bey Zogu, President of the Albanian Republic since 1925, was proclaimed King on September 1, 1928. At his wedding last year, Count Ciano, now rumoured as possible Italian Viceroy of Albania, acted as first witness. It is believed that King Zog and his family may seek asylum in Egypt or England.



THE NEW KING OF IRAQ: FEISAL II., WITH THE REGENT AND THE PRIME MINISTER OF IRAQ ON HIS LEFT AND RIGHT RESPECTIVELY.

The new King of Iraq, Feisal II., who has just succeeded his father King Ghazi, after his fatal accident, is nearly four. It would mean that he inherits the sporting tastes of his father, for, on his first public appearance recently, at the Baghdad Horse Show, he rode round the ring on a Shetland pony, amid tremendous applause!



MR. JOSEPH LYONS.

Mr. Joseph Lyons, Prime Minister of the Commonwealth of Australia since 1932, died on April 7. Born in Tasmania in 1879, he began his career as a teacher. He entered politics as a Labour M.P. in Tasmania in 1909; becoming a member of the Tasmanian Cabinet in 1914. He was elected a member of the Commonwealth Parliament in 1929. In 1931 he resigned from the Federal Cabinet; and the United Australia Party was formed under his leadership. He attended King George VI's Coronation in 1937.



THE TRAGIC DEATH OF THE RULER OF IRAQ: THE LATE KING GHAZI.

King Ghazi succeeded to the throne of Iraq in 1933, in succession to his father King Feisal I., who had died in Switzerland. The young monarch, who was killed so tragically while driving his own car on April 4, was a fearless horseman and an enthusiastic airman—being indeed the only monarch to fly his own aeroplanes regularly.



MR. GEORGE E. A. C. MONCK-MASON.

Mr. Monck-Mason, British Consul at Mosul, was assassinated by a mob inflamed by lying reports after the death of King Ghazi of Iraq. He had been in the Consular Service since 1908. He was born in 1889, educated at Dover College, and appointed a student interpreter in the Levant. Became Acting Vice-Consul at Usuk (now Skopje) in 1911. After a varied service in many consulates, which included Alexandria, Salonica, and Suez, he was transferred to Mosul last autumn from Teheran.

NEWS ITEMS IN PICTURES FROM AT HOME AND ABROAD.



THE LAUNCH OF THE LARGEST BRITISH AIRCRAFT-CARRIER TO BE DESIGNED AS SUCH: H.M.S. "ILLUSTRIOUS," A 23,000-TON VESSEL, TAKING THE WATER AT BARROW.

A new British aircraft-carrier, the "Illustrious," was launched at Messrs. Vickers Armstrongs works at Barrow on April 5. She is the biggest vessel yet built as an aircraft carrier for the Navy, and also the latest vessel ever launched at Barrow. She has a displacement of 23,000 tons. She is similar in many respects to the "Ark Royal," commissioned last year—but slightly larger, being the first of a new group of big aircraft-carriers now building. (S. and G.)



A UNIQUE SAILING-SHIP LAUNCHED IN ENGLAND: THE MAGNETIC RESEARCH VESSEL "RESEARCH" AFLOAT AT DARTMOUTH.

A unique vessel, the royal research ship, "Research," was launched at Dartmouth on April 4. She is designed as a 770-ton sailing-ship (rigged as a brigantine, with an auxiliary engine). Her work will be the gathering of data on magnetic variation from all parts of the world. The charts compiled as a result of her work will be made available to all nations in the interests of safe navigation for ships and aircraft. (P.O.A.)



CONGRATULATING M. LEBRUN ON HIS RE-ELECTION TO THE PRESIDENCY OF THE FRENCH REPUBLIC: M. DALADIER (SPEAKING INTO THE MICROPHONE) AND M. LEBRUN AT THE ÉLYSÉE.

On April 5, M. Lebrun was re-elected President by an absolute majority of 54 votes, receiving 506 votes out of the total 904 valid votes cast. M. Lebrun's victory was generally expected. Voting began with the traditional choosing of a letter from a dictionary opened at hazard, so that those whose names began with that letter voted first. With the single exception of M. Jules Grévy, who was re-elected in 1885, M. Lebrun's success is without precedent in the history of the Third Republic.



THE POPE DELIVERING THE EASTER HOMILY IN ST. PETER'S, WHEN HE SPOKE OF DISREGARD OF TREATIES AS A BARRIER TO PEACE.

In the homily which the Pope delivered during the celebration of Easter High Mass at St. Peter's, he made an appeal for peace. Barriers to peace (he said) were internal political quarrels in countries, unemployment, and the fact that solemnly sanctioned treaties and the pledged word have lost the security and value which are indispensable bases of reciprocal confidence. (Waste World.)



THE DEATH OF KING GHAZI OF IRAQ: MOURNERS PAYING TRIBUTE AT THE LYING-IN-STATE OF THEIR YOUNG MONARCH IN THE ROYAL PALACE AT BAGHDAD.

At 12.40 a.m. on April 4, King Ghazi, the twenty-seven-year-old ruler of Iraq, died in the Palace of Flowers at Baghdad. He survived for only seventy minutes after the car which he was driving at high speed, had crashed into an electric-light standard near the Palace. He never recovered consciousness. His death was deeply mourned by his people, and particularly so in Baghdad. Iraqis were to be seen walking in procession up and down the main streets—in which the traffic was

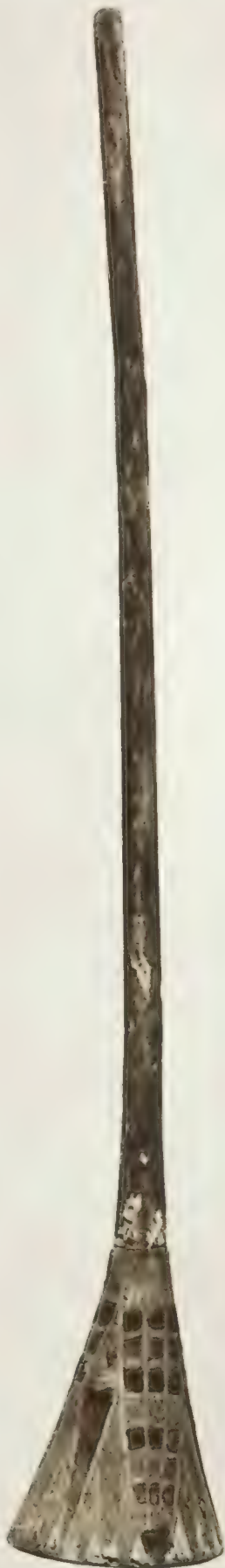


THE CAR IN WHICH KING GHAZI WAS KILLED: THE WRECKAGE AFTER THE ACCIDENT, WITH PART OF THE ELECTRIC-LIGHT STANDARD WHICH IT STRUCK (RIGHT.)

stopped and the shops shut—weeping and beating their breasts and chanting sorrowful dirges. Shortly after his death King Ghazi's little son, who is nearly four years old, was proclaimed King Feisal II. This prompt action follows the precedent established in 1933 when King Feisal I, died in Switzerland. The Emir Abdul Ilah, brother-in-law and cousin of King Ghazi, has been provisionally appointed Regent "in accordance with the wish expressed by King Ghazi." (A.P.)

TO BE HEARD ON THE WIRELESS:

TUTANKHAMEN'S 3000-YEAR-OLD TRUMPETS
IN A UNIQUE MUSICAL BROADCAST.



INSERTED IN TUTANKHAMEN'S SILVER TRUMPET
(SEEN ON RIGHT): THE STIFFENING CORE WHICH
HOLDS IT IN SHAPE.



ONE OF THE 3000-YEAR-OLD TRUMPETS WHICH
WILL BE SOUNDED BEFORE THE MICROPHONE ON
APRIL 16.

ON April 16 the sound of the pair of 3000-year-old bronze and silver trumpets from Tutankhamen's tomb is to be broadcast from the Cairo Museum. A preliminary talk by Mr. Alfred Lucas, present at the discovery of the tomb in 1922, and honorary chemical adviser to the Cairo Museum of Antiquities, will precede the broadcast. One of the trumpets, dedicated to the three legions of Tutankhamen's army protected by the gods Amen-ra, Ptah, and Honsu, was blown by the late Mr. Howard Carter on its discovery, and it then produced a resounding blast.



A SILVER MILITARY TRUMPET DEDICATED TO THREE
OF TUTANKHAMEN'S LEGIONS; THE SOUND OF WHICH
IS ALSO TO BE BROADCAST

The World of the Kinema.

By MICHAEL ORME.

THE INGÉNUË ON THE SCREEN.

THE line of demarcation between the typical *ingénue* of the Continent and the young girl of America is not easy to trace, being less a matter of manners than of personality. But that it exists has been proved by Hollywood's not altogether successful handling of a type well represented by Mademoiselle Simone Simon, whose little airs and graces have never seemed to settle comfortably into the surroundings provided by her American sponsors. It has always seemed to me that the French *jeune fille* and the German *Buckisch*, even in modern guise, conform to a long-established pattern which has remained as a basis of their methods and influences and their self expression, in spite of the greater freedom to which, through the drastic change in the social standards of to-day, they have found their way. For I am speaking of the daughters of the well-to-do, nice girls, carefully brought up, sheltered by fond parents, and guided by the principles of their class. The naughty ones, endowed with a spice of the adventuress, adjust themselves automatically to any variations that expediency and fresh fields of action may demand, and are, therefore, much more malleable material.

Consider for a moment the two *ingénue* portrayals that recent pictures have brought to the West End kinemas—Mademoiselle Simone Simon, in "Les Yeux Noirs," at the Berkeley, and Miss Deanna Durbin, in "Three Smart Girls Grow Up," at the Leicester Square Theatre. Though the former film involves its youthful heroine in an amorous escapade of her own seeking, and the latter sends a seventeen-year-old into the fray to break a lance for her elder sisters in a comedy arena, the stars are akin in so far as both demonstrate the reactions of the very young and inexperienced to their first contact with love. These nestlings, trying their wings, flutter very differently on the fringes of adult problems, and the difference is as much a question of nationality and individual outlook as of direction and of story.

Mademoiselle Simone Simon's return to her native soil, albeit in a play that transports her to Moscow before the Great War, restores her to her rightful place on the screen.

For she is a charming little actress whose kittenish grace has its own delicate and touching quality, if nothing further is demanded of it than to be tender and childlike. Anything more robust lends it an edge of artificiality. In "Les Yeux Noirs" she is the cherished and pampered daughter of a head-waiter who has concealed his occupation from his motherless child, for whose sake he has turned his worldly knowledge to account as the ideal *maître d'hôtel* of a fashionable restaurant, the purveyor of business tips and *billets doux*, the confidant of financiers and philanderers. Though carefully chaperoned by a *sai-disant* English "Mees," Tania (Mademoiselle Simon) nevertheless encounters and falls in love with a wealthy man-about-town into whose artfully camouflaged net she slips as helplessly

as a silly little goldfish. The story, rather portentously directed by M. V. Tourjansky, and a trifle too slender to stand up to its weighty treatment, is propelled towards a dramatic moment that is not unexpected, but which, when it comes, is theatrically effective and immensely strengthened by M. Harry Baur's fine performance of the father. He, the urbane *maître d'hôtel*, is suddenly confronted and utterly confused by the sight of his own daughter on the arm of a notorious *roué*, whose intentions, with their classic accompaniment of champagne and a tzigane band in a private room, are only too obvious. M. Baur's perfect diction lends significance to every line he speaks, and his masterly handling of the reins of drama guides the picture safely through its more sentimental patches. He dominates the play, but Mademoiselle Simon is set a difficult task that she solves in a manner wholly characteristic of the French

Miss Deanna Durbin, on the other hand, has a fighting spirit to bring her out into the open. She challenges and does battle with the problems that present themselves to a seventeen-year-old in a forthright fashion. She makes her blunders and drops a social brick or two, like the child she still is. She may seek adult aid, but only because inexperience has led her into an *impasse*, and not on account of any innate helplessness such as seems a necessary adjunct of the French *ingénue*. Less grown-up in a way, still very much of the schoolgirl, she is, one feels, far more capable than her Continental counterpart of standing on her own feet and avoiding disaster. Miss Durbin remains the frank and happy young creature who took the world by storm when she made her astonishing *début* in "Three Smart Girls" at the age of fourteen. It is not only her phenomenal and beautifully trained voice that has won the hearts of her vast

public, nor the growing assurance which, developed during the last three years, has given her work the finish and fine point of a true *comédienne*. The quality that endears her to every age and every class of filmgoer is surely one of personality. She is completely unaffected, she lives her parts joyously, she is gallant, straightforward and intelligent. Add to these characteristics a golden voice and a keen sense of humour, and you arrive at a combination that has proved itself, in all her pictures, to be irresistible.

No doubt Miss Durbin owes much to the direction with which her footsteps have been guided by her producer, the Hungarian-born Mr. Joe Pasternak, and to her director, Mr. Henry Koster, who moulded her histrionic talent. They have never made the mistake of forcing this child, with her great natural gifts, beyond the normal range of her years, and thus, though her party frocks have lengthened and her day dresses have acquired a touch of sophistication in "Three Smart Girls Grow Up," no personal romance disturbs her clear and lovely candour. If she sheds tears they are induced by sympathy for woes she does not share, and if she suffers it is for the sake of others. The affairs of the Craig family, whose harmony she helped to restore in her first film, bring her into action again spurred, booted,



THE TECHNICOLOR VERSION OF "THE FOUR FEATHERS," WHICH WILL HAVE ITS PREMIÈRE AT THE ODEON, LEICESTER SQUARE, ON APRIL 17: HARRY FAVERSHAM (JOHN CLEMENTS) AND HIS FIANCÉE (JUNE DUPREZ) FIND THAT HIS FRIENDS HAVE SENT HIM WHITE FEATHERS IN CONTEMPT FOR HIS SUPPOSED COWARDICE.



ONE OF THE EXPLOITS IN THE SUDAN BY WHICH HARRY FAVERSHAM (RIGHT) VINDICATES HIS COURAGE: A SCENE FROM "THE FOUR FEATHERS," SHOWING HIM SAVING THE LIFE OF ONE OF HIS FORMER FRIENDS (RALPH RICHARDSON), WHILE WORKING AS A BRITISH AGENT IN DISGUISE.



THE LOVELY STAR OF "HOTEL IMPERIAL," AT THE PLAZA: ISA MIRANDA AS ANNA WARSCHAWSKA, THE HEROINE OF A SWIFT DRAMA OF WAR AND ESPIONAGE.

The Hotel Imperial of this film is situated in the Galician town of Sucha, which is taken and retaken by Austrians and Russians in 1916. Anna Warschawska is a hotel chambermaid seeking to find the man who was responsible for the shameful end of her sister. She falls in love with Lieutenant Nemassy (Ray Milland), an Austrian officer in disguise. Reginald Owen plays the part of General Videnko, the Russian commander with the soul of an artist.



LIEUTENANT NEMASSY, AN AUSTRIAN OFFICER DISGUISED AS A WAITER (RIGHT), FACES KUPRIN, THE SPY: RAY MILLAND AND J. CARROL NAISSH IN "HOTEL IMPERIAL."

ingénue, and solves it successfully. Tania has all the selfishness of the young. She does not scruple to use her devoted music-master—very pleasantly played by M. Jean Pierre-Aumont—to cover her tracks, and she lies like a trooper to escape the vigilance of doting father and anxious "Mees." Mademoiselle Simon finds a palliative for the goings-on of the girlish *intriguante* in her own youthful charm, and turns the wilfulness of a spoiled child into captivating tricks. Her performance is quite precisely gauged and carried out according to formula, but it fits into its Gallic frame and is as pretty as a flower under an April sky. Essentially a flower indigenous to the French soil, and, more likely than not, potted-out after careful cultivation in a hot-house.

and armed by the secret sorrow of her sister, Kay (Miss Helen Parrish), whose "hero" has been hooked by the blonde Joan (Miss Nan Grey). In a valiant, if misguided, effort to provide a counter attraction for the afflicted Kay, Penny (Miss Durbin) introduces into the house a "tall, dark and handsome" young man, and thereby makes confusion worse confounded. For the young man of her choice—played with excellent humour by Mr. Robert Cummings—is anything but docile, and Penny's plans misfire. With two couples caught in a lovers' tangle, she finally succeeds in arousing paternal solicitude, and it is left to the genial Mr. Charles Winninger, as Craig père, to play the rôle of Cupid at the fantastic wedding ceremony which brings down the curtain.



ONE OF THE GREAT REYNOLDS PORTRAITS INCLUDED IN THE FORTHCOMING SALE OF PICTURES BELONGING TO THE EARL OF ROSEBURY: "GENERAL WILLIAM KEPPEL," BROTHER OF ADMIRAL AUGUSTUS KEPPEL. (56 by 68 in.)



"THE CONTESSA DELLA RENA": THE FLORENTINE BEAUTY, AND A WELL-KNOWN FIGURE IN MID-EIGHTEENTH CENTURY LONDON. (39 by 56 in.)



A FAMOUS REYNOLDS CHILD PORTRAIT: "MISS THEOPHILA PALMER," OFTEN CALLED "A GIRL WITH A MUFF." (29 by 24 in.)

SOME famous works by Sir Joshua Reynolds are among those to be sold at the forthcoming sale of the Earl of Rosebery, which comes up for sale at Christie's on May 5. The portrait of the Contessa della Rena, the friend of the Duke of Queensberry, is a rare 18th-century portrait of a woman who came to England in 1767. Other portraits show the two bachelor brothers, Augustus Keppel and William Keppel, sons of the second Earl of Albemarle. The first, a very gallant seaman, was twice First Lord of the Admiralty.

FIVE GREAT WORKS BY SIR JOSHUA REYNOLDS IN THE FORTHCOMING ROSEBURY PICTURE SALE.



ADMIRAL AUGUSTUS KEPPEL. THE FIRST OF THE KEPPELS TO BE FIRST LORD OF THE ADMIRALTY, IN NAVAL ENGAGEMENT. (56 by 68 in.)



ANOTHER DELIGHTFUL REYNOLDS CHILD-STUDY: "A LAUGHING GIRL," PAINTED IN 1785. (29½ by 24½ in.)

PERHAPS THE SUPREME GOD OF PERU'S ANCIENT "MECCA":

THE TWO-FACED IDOL DISCOVERED IN THE RUINS OF THE PILGRIMAGE-CITY OF PACHACAMAC.

By LUIS E. VALCARCEL, Director, National Museum of Peru.

Miguel de Estete, a subordinate of Pizarro, despoiled the great temple of Pachacamac, in Peru, of its entire mineral wealth, and this citadel of idolatry was wrecked by the Spaniards. Robbed of this great store of evidence, Science has been left to read the riddles of what was a sort of Mecca for a large part of the Andean area as best it can. Excavations on the site of Pachacamac have now brought to light the singular idol illustrated on these pages. Although at present mysterious, it may yet serve to throw light upon the worship that was held at Pachacamac; and the fact that its appearance tallies closely with a description given by Miguel de Estete himself, lends it added importance. Señor Valcarcel, Director of the National Museum of Peru, who has furnished this article and photographs, is already known to our readers from his description of the great treasure found at Illimbo, in North Peru, which was illustrated in our issue of May 14 last year.

ONCE again the vast field of Peruvian archaeology has yielded up one of its secrets to scientific investigators. A few weeks ago, in connection with the excavations amongst the ruins of the holy city of Pachacamac, which is about thirty kilometres from Lima, the modern capital of Peru, there was found on the surface, on one of the terraces of the temple erected to the chief gods, a piece of wood covered with a profusion of symbolic representations finely carved in bas-relief. Although the incisions are more than one centimetre deep, they appear to have been so arranged as to permit of all the lines and surfaces being covered with gold leaf, so that the metal stood out clearly. In this way, the idol must have been a splendid sight, and no doubt occupied a prominent position in the sanctuary.

It was an object of veneration to which were made the offerings and sacrifices of millions of the devout who came from the remotest corners of the country, because, as proved by the historians of the Spanish Conquest, Pachacamac was highly honoured by the vast concourse of nations which formed ancient Peru. Thronged pilgrimages were the order of the day in the holy city, and the honour of being buried within its precincts was greatly sought after.

The German archaeologist Professor Max Uhle computed that many tens of thousands of people were buried in and around the temple, and, according to the results of his excavations made about forty years ago, there is every evidence to show that from a very remote age—much earlier than the days of the Incas—down to times when the latter governed in Cuzco, Pachacamac was a veritable Mecca to the peoples of half the coastal areas and the Sierras of South America. When the emperors of the last dynasty extended their dominion over the valley of Iruña or Lurin, in which the sanctuary is located, the forces of the conquerors, far from destroying it, maintained the cult of the old god of agriculture, although they subordinated it to the new religion of Inti, the Father Sun, in whose honour they erected on the highest hill the magnificent temple which to-day has been partly restored. Since ancient days, the Peruvians dedicated to their gods and kings all the gold which they extracted from the mines and rivers. The golden metal symbolised supreme power, and it is for this reason that the temples and palaces glittered with the work of the goldsmith's art, which not only constituted the trappings and ornaments of gods and kings, but the unmistakable sign of the privileged position of those who used them.

was systematically denuded of everything which adorned it and its idolatrous emblems destroyed.

Mention is made of a carving in wood of the principal god, which was torn from its sacred chamber, to the horror of its devotees. It remained for the archaeological work carried out during the last few months of 1938 to confirm these historical statements by the discovery of this, or some other important idol such as the one which we illustrate on these pages.

On removing the accumulated debris of the last three hundred years, structures of sunbaked brick were discovered, beautifully decorated with vari coloured paintings, and on one of the terraces of the pyramid belonging to the main temple a piece of wood, richly worked in bas-relief, was found in a magnificent state of preservation. It had been covered by many tons of earth and sand, and by numerous stones, which had protected it from the effects of the weather for so many years. The piece of wood is 2.30 metres (7 ft. 6 in.) long and has a circumference of 0.36 metres (1 ft. 2½ in.). The base, which is not ornamented, was no doubt intended to be set in the ground or in a suitable stand, and measures 0.58 metres (about 1 ft. 10 in.) long.



THE PACHACAMAC IDOL, WHICH MAY PROVIDE THE CLUE TO THE EXACT NATURE OF THE PERUVIAN CREATOR-GOD PACHACAMAC: A SIDE VIEW, SHOWING, IN PROFILE, THE TWO FACES ILLUSTRATED ON THE OPPOSITE PAGE.

If the figures which appear on this important relic are closely examined, two clearly defined sections can be distinguished: the upper one, which is a carving of a man or double anthropomorphic being with two separate bodies, though these are joined together at the shoulders—the lower limbs being again in one piece. Below this humanised figure is a complete series of zoomorphic and phytomorphic elements: complete cats or cats' heads only, birds, men, human heads, maize, and other products, llama heads, reptiles, and so forth.

In the first part, the god or mythical being forms two parts placed back to back, but resembling each other closely. These two forms we may call A and B. A (see Fig. 1 on opposite page) wears a head-dress of feathers, which form a kind of crest, and on either side, llama heads. The face is characterised by the long

roman nose, curved like the beak of an eagle, and the eyes are large and wide open, the mouth showing the teeth. Round, disc-shaped ears hang from ears of distinctly geometric shape (the best description is a rectangle); the body is dressed in an ancient Peruvian tunic, whilst round the neck is a collar which appears to be of shells, hanging from which are two corn-cobs and two small discs, one on either side. The tunic or *unku* terminates in a belt, the top of

which is ornamented with lace in dog-tooth design, and hanging from it are four corn-cobs. The legs are bare, and at the bottom of each leg is also a dog-tooth design. The feet are simply sketched in. Figure B. (see Fig. 4) wears a cap ornamented with llama heads. The face is very similar to A: the nose, however, is straight and



THE POSITION OF PACHACAMAC, A GREAT COASTAL PILGRIMAGE-SHRINE OF ANCIENT SOUTH AMERICA, WHERE EXCAVATION HAS NOW YIELDED THE IDOL ILLUSTRATED ON THESE PAGES: A SKETCH MAP OF THE ENVIRONS OF LIMA.

thick. This figure has no collar and the *unku* is covered with six fruits resembling tubers, with four llama heads underneath; the legs are covered with branch-like forms, the cutting of which appears to start from the feet, which are lightly carved in. Viewed from the side, it is seen that both the arms and the ears are common to both bodies; the realistically drawn hands carry separate objects, the one a set of *huasi* or slings, the favourite weapon on the high plateau and the pampas; whilst the other is carrying two small llama heads on a cord.

Fig. A surmounts a human figure with a plumed hat (Fig. 2), carrying in each hand a wand, the *unku* or tunic being covered with four carved cobs. Immediately underneath is another allegorical figure, with a hat of plumes and a human head, from the mouth of which extends a long tongue which hangs down, whilst the rest of the body is that of a spotted cat with the usual dog-tooth carving so frequently encountered in these symbolical figures. Farther down are other motifs and a human head with a headgear of feathers.

Fig. B has beneath it a feline animal in a rampant posture (Fig. 3), the flanks of which are covered with small circles; the nose being clearly marked, as is also the long tail. In descending order is a serpent with two cat-like heads at the end, as is often found in the most outstanding ancient Peruvian carvings. The serpent forms a lateral arch where it meets a bird with human legs. Other cat-like animals and llama heads complete the allegory as far as the bottom. This is a brief description of the wood-carving. The shape of the incisions, as already stated, shows that it was possibly covered with a sheet of gold applied with a hammer which revealed the outlines of all the figures we have described.

A provisional interpretation of the idol's significance may be attempted with the aid of the symbolic figures carved upon it. There is no doubt that it represents one of the divinities of the earth. This is borne out by the fact that no fish is shown, such as might be evoked by the vicinity of the sea, which can be seen from the sanctuary. It is a god of agriculture and cattle-breeding, one who made the fields and animals fertile. A creator of life: Pacha-Camac, which, in the *keswa* language, means: "He who animates the earth."

But why a god having a dual personality? It cannot be assumed that the representations possess different or contradictory meanings, because both symbols contain fruits, animals and men who are closely associated with



A GENERAL VIEW OF THE TEMPLE OF PACHACAMAC, RECENTLY UNCOVERED; THE IDOL ILLUSTRATED ON THESE PAGES HAVING BEEN UNEARTHED UPON THE SECOND TERRACE.

When the Spanish adventurers reached the lands of the Pacific, attracted by the legend of the fabulous treasures, palaces and temples were despoiled and sacked of everything which they possessed in gold and silver. The history of the conquest of Pizarro affords instructive information as to the magnificence of the booty. An account by Miguel de Estete gives us valuable data as to the way in which the famous sanctuary of Pachacamac



PAINTINGS DISCOVERED AT THE TEMPLE OF PACHACAMAC, THE ANCIENT PERUVIAN SANCTUARY NEAR LIMA: DESIGNS OF PLANTS AND FISHES EXECUTED IN RED, YELLOW, AND BLACK.

each other. The study of numerous mythical legends, like that of Kawillaka must be undertaken before this mystery can be solved. At the moment, the presence in the National Museum of Archaeology in Lima of this highly important find, connected with the oldest religions of Peru, is creating great interest amongst scientists. Perhaps it will some day be possible to discover the secret which it guards.

PERHAPS THE SUPREME GOD OF PACHACAMAC: A DOUBLE FERTILITY IDOL.



1. THE IDOL OF PACHACAMAC—THE ANCIENT "MECCA" OF PERU: THE FIGURE "A" AT THE TOP OF THE CARVED POLE, PROBABLY REPRESENTING A FERTILITY GOD.



2. THE DECORATION OF THE PACHACAMAC IDOL BELOW THE FIGURE "A" SEEN ABOVE: A PERSONAGE WITH A PLUMED HAT SURMOUNTING VARIOUS ANIMAL FIGURES.



3. THE NEWLY DISCOVERED IDOL OF PACHACAMAC, DOUBTLESS AN IMAGE THROWN DOWN BY THE SPANIARDS WHEN THEY DEVASTATED THE GREAT PERUVIAN SANCTUARY: A WOODEN POLE CARVED ON TWO FACES—THAT SEEN HERE BEING THE FIGURE "B." (7 FT. 6 IN. LONG.)



4. THE OTHER FACE OF THE PACHACAMAC IDOL (FIGURE "B"): AN ANTHROPOMORPHIC CONCEPTION, WEARING A CROWN AND A TUNIC OF STYLIZED LLAMA HEADS.



5. THE CARVED ORNAMENTATION BENEATH FIGURE "B" IN THE PACHACAMAC IDOL: A FELINE IN A RAMPANT POSTURE ABOVE A CAT-FACED SERPENT.

According to P. A. Means ("Ancient Civilizations of the Andes") "The great huaca or pyramidal temple at Pachacamac was a place of pilgrimage for people from all parts of the Andean area. The god there worshipped was the Creator-God Pachacamac, who . . . was the coastal counterpart of the highland Creator-God Viracocha." Some interesting details about Pachacamac have been preserved by the chroniclers. And Don Miguel de Estete, who saw the shrine in 1533, actually

speaks of "a piece of wood fixed in the ground with the figure of a man badly carved and shaped upon the upper end of it, and at its foot many trifling things of gold and silver" . . . which were offerings that had been made to the God. In the anonymous "Conquista del Peru" we read of Pachacamac that it "is larger than Rome. In the temple was a Devil who used to speak to the Indians in a very dark room which was dirty as himself

BOOKS OF THE DAY.

DURING the last few

weeks, for reasons of health, I have had to resort to a good deal to dictation, but that does not mean, of course, that I am presuming to set up as a literary Dictator. It does not even imply any intention of being as peremptory as a schoolmaster dictating to his class, much less as any sort of bully who has acquired the power of dictating terms to those weaker than himself. In my case, it is merely a matter of doctor's orders—that is, to be as lazy, idle, and lethargic as possible, and never to do myself what I can get somebody else to do for me. There have been times when I should have warmly welcomed such a prescription. At the moment, however, it happens to be highly inconvenient, and I am particularly sorry for my long-suffering wife, compelled to submit to the dictates of a dictator so dull and unsensational, so tamely obliging, so ready for conciliation and concession, on the principle of "anything for a quiet life," so averse from drums and trumpets and raucous slogans—in short, so lacking in all the dramatic qualities of spectacular showmanship.

The last man towards whom I should dream of assuming a dictatorial attitude is the veteran dramatist and social reformer who once, I believe, alluded to himself as Emperor of Europe in matters dramatic and theatrical. I forget the exact occasion of this remark—so delightfully free from false modesty—but it was one, I think, in which such a claim was perfectly legitimate. The book before me at present is not by him, but about him, and is entitled "THE QUINTESSENCE OF BERNARD SHAW." By HENRY CHARLES DUFFIN. Revised and enlarged edition (Allen and Unwin; 7s. 6d.). Readers of this page in our last week's issue will be prepared, perhaps, for some irrelevancy and personal gossip on my part, and at the moment I feel more inclined to adopt that facile pose than to attempt anything like serious criticism. The title of the book, as the author points out, is analogous to that of Mr. Shaw's own work, "The Quintessence of Ibsenism." Now, I happened to buy a copy of the last-named work, "untpen" years ago, and I am told by a bookish acquaintance that it now has a certain value as a first edition. I did not, however, make haste to use it to "raise the wind," preferring to retain it for personal reasons, especially as the Shavian shelf in my library is shamefully inadequate. Mr. Shaw will certainly have forgotten the circumstance, but I cherish among my literary memories a summer day (I think in 1901) when I met him at the house of the late Mr. Frederick Jackson at Hindhead. They were near neighbours, with common interests in music, literature and social questions, and he used frequently to drop in. At that time he had lent Mr. Jackson the manuscript of a new play (if I remember right, "Captain Brassbound"), which both of us read, and I recollect Mr. Jackson remarking: "It is an attack on false sentiment." That definition, I think, would apply to a good deal of the Shavian drama.

Now that forms of government are so much discussed, it is very interesting to see an explanation of Mr. Shaw's views regarding states which apply to themselves that "awful term"—totalitarian. "Dictatorship," writes Mr. Duffin, commenting on some of the most recent Shavian plays, "is the politician's short cut to national regeneration, as corporal punishment is the schoolmaster's to the regeneration of erring boyhood. When Shaw wrote the preface to *The Apple Cart*, he was clear enough in his rejection of this nostrum, the feeblest resort of a flabby and irresponsible age. He said: 'If we entrust the immense power and revenues which are necessary in an effective modern government to an absolute monarch or dictator, he goes more or less mad, unless he is a quite extraordinary and therefore very seldom obtainable person. Besides, modern government is not a one-man job: it is too big for that.' . . . In the *Political Madhouse* speech Shaw dallies with dictatorship, but voices the world's real need when he calls upon America to throw up a 'volcanic political genius.' It is this man, and not a tin-pot, armour-plated, laurel-crowned dictator, who will be wanted when the world State comes—it probably cannot come till he has come first."

Although, for various economic and domestic reasons, I have never been able to see as many of Shaw's plays as I wanted to, I have always acknowledged his supremacy as a social critic of our times, and desired from his own pen a constructive epitome of the reforms he considers necessary. In the absence of such a work, we must be

By CHARLES E. BYLES.

content with expositions by his literary disciples. Summing up the object of the present work, Mr. Duffin says: "Whatever you may think of his philosophy, there is no denying the huge power that Shaw brings to bear on the tangle of modern life. It is in the belief that the enormous value of his criticism, both destructive and constructive, is very far from being properly appreciated (and this in spite of the many books that have been written round and about the man), that I am offering here something in the nature of a coherent review of his ideas mainly, though by no means exclusively, as expressed in his plays and prefaces. My purpose is not so much examination as elucidation, exposition. The great bulk of Shaw's views seem to me to require nothing more than collection, collation, and statement; but wherever he appears to provide a faulty analysis or a false view I have suggested my own emendation."

such misapprehension

when he says: "The questions to which he [Shaw] applies his critical powers are of very great moment indeed. Above and inclusive of our faulty methods of conducting the business of civilisation, Shaw is deeply disturbed by the sorry failure the human race is making of life itself. Over and over again he warns us that, if we continue to neglect the purpose of life, which is to rise to a higher stage, life will wipe us out and try another line of development. . . . But Shaw does not despair of us; he is not obsessed, like Swift, with the Yahoo. He lets us see, not only in some of the bewildered and indignant outpourings of the *Elderly Gentleman*, but in the presentation of his great figures, how well he is aware of the immortal spark that occasionally irradiates our infantile mischief-making; he perceives, too, as perhaps Mr. Wells does not, the imperfections of the more rational age that is, it seems, to succeed."

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archaeological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

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In another passage indicating the scope of his book, Mr. Duffin writes: "It is obviously not sufficient that Shaw should have the will to set the world right; before his claim can be substantiated, he must be shown the possessor of a degree of truth commensurate with his desires. The extent of his holding in this rarest of all commodities it will be my aim to measure in the body of this book, but it was my strong and continually fortified sense of the remarkable power and perspicacity of his vision that first impelled me to a closer examination of his work. As one sat to watch his plays (it is one of our national follies that the opportunities of doing so are not multiplied twenty-fold), one received a series of electric shocks, as phrase after phrase, pregnant with profound truth, went unerringly home—to empty air! 'How frightfully unhappy Shaw must be!' somebody remarked to me. 'He sees through everything so clearly.' And close perusal of the written word only reveals the broad, steady searchlight of his more comprehensive views."

Wit and humour are so pervasive in Shaw's plays that we do not always recognise in him the profound thinker or the grave philosopher. Mr. Duffin corrects any

From a synopsis of Shavian drama, it makes an interesting contrast to turn to an earlier dramatist (hitherto unduly neglected since his death) belonging to the period which that drama superseded. All students of our dramatic literature and theatrical history will, I think, welcome "THE DRAMATIC WORKS OF JAMES ALBERY." Together with a Sketch of his career, correspondence bearing thereon, Press notices, Casts. Edited by Wyndham Albery. With 6 illustrations. In two volumes (Peter Davies; 42s.). Apart from the text of Albery's plays, this is a notable contribution to the biographical annals of the stage. He himself was, it may be recalled, the first husband of Mary Moore, afterwards Lady Wyndham. Probably few of the present generation will remember much of the plays and players recorded in these two volumes. I cannot remember ever seeing any of Albery's plays, but many of the names mentioned in letters or allusions were familiar to me in my earliest theatre-going days. Albery was born in 1838, and died in 1880. These volumes thus commemorate the centenary of his birth.

James Albery was eighteen years older than Bernard Shaw, who was born in 1856 and was thirty-three when Albery died. The two careers therefore to a considerable extent overlapped. I must leave it to dramatic critics and historians to discover how far the two dramatists were aware of each other, and whether there is any affinity of ideas perceptible in their work. I was prepared for a complete contrast in mentality and interests between the two writers, but, on the other hand, Mr. Wyndham Albery writes: "Albery seems to have been much interested in politics. In most of his early plays, candidates for or Members of Parliament are introduced, for example, Digby Grant, Mr. Minton, Chatham Pole, and Orleigh Dart in *Forgiven*, and Cadbutton. Political corruption is referred to in *Coquettes* and *Forgiven*; the demagogue is caricatured in *Oriana*, socialism in *The Will of Wise King Kino*, and governmental dilatoriness is also made a butt in *Forgiven*. In *King Bibs*, the first story contributed by Albery to 'Mirth,' he carries to absurdity the retrenchments in the Civil List which were championed by Sir Charles Dilke. But, judging by other political wise-cracks in *Forgiven* and elsewhere, it does not appear that because Albery attacked the Liberal Government and radical opinions that (sic) he was a Conservative partisan. It appears more likely that he distrusted both parties. In holding up his hero to ridicule in *Forgiven*, he attacked snobbery and social conventions, and Oxeys, the demagogue in *Oriana*, is given more than one pertinent speech with arguments against social inequalities." All this has a certain Shavian flavour. Could Albery be considered in any sense a forerunner of Shaw?

After all, I find that I can claim one personal link with James Albery, through a slight acquaintance with William Archer, the dramatic critic, who wrote an obituary of Albery in *The World*. It was in 1905, I think, that the late Lord Latymer (then plain Mr. Francis Coult, one of the Bodley Head poets) entertained at White's Club about a dozen writing men, including William Archer, Churton Collins, and the present humble scribe. In the above-mentioned obituary, William Archer wrote: "If James Albery had fulfilled the promise of the *Two Roses* and the little group of comedies that followed close upon it, how deep would have been our mourning to-day! A little keener insight into life, a little more mental force" (Continued on page 644.)



Mother said "Extravagance!"
Joan said "Swank!"
.. But I said "Economy!"

TONY and I each have a car, now, and it's an economy, just as I knew it would be. Mother and even my sister Joan have eaten their words.

Here's how it started.

We had one big car, the most expensive we could afford. And every morning Tony would ask me if I needed it.

"Not if you do," I'd say.

"How about getting the children to the Clarks' party? You'll have to take a taxi."

"But you may need to go to the works."

"I'll take the train."

"It's an awful journey, Tony."

"That's all right . . . How about meeting tonight?"

"I'll pick you up at the office."



"But it's miles out of your way."

"I don't mind . . . I say, Tony . . ."

"It's late. Am I going to take the car, or are you?"

"I was only going to say—wouldn't it be lovely if we had two cars?"

Well, Tony would take the car, perhaps, and it would stand outside the office all day, while I missed buses and took taxis. Or I would keep the car and Tony would be late for a meeting at the factory. Until, one day, he rang up.

"Remember what you said about having two cars?"

I held my breath.

"I've been thinking we could buy two Fords for less than one new high-powered car. A Ford V-8 and a Ford 'Eight' together won't cost any more to run. Our garage holds two cars. And, think of the economy of using the 'Eight'."

"And think of the convenience!"

So now Tony uses the V-8 for business and our long week-end trips. We think it's the finest car we ever had. Tony says that any other car with anything like the performance



would cost considerably more.

It's thrilling to drive and it looks superb. Yet it cost so little and uses far less petrol than you'd possibly imagine for a luxury car.

And I've fallen in love with my Ford "Eight." No more fuss about fetching and carrying. I just travel about as much as I like. It's so easy to handle in traffic and it holds me and Nanny and the children. It's grand.

Never have we been prouder of a car than we are of our Ford V-8. Never has £115 paid a handsomer dividend than our "Eight" pays every day of the week . . . so Tony says, and after all he's a business man.

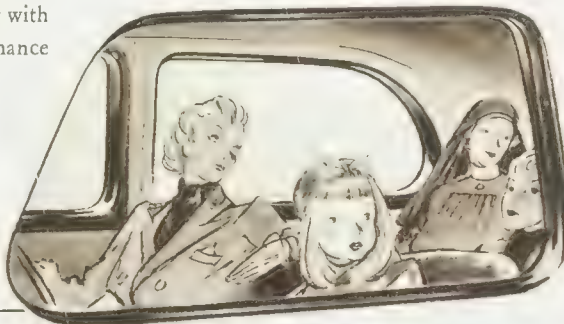


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A PAGE FOR COLLECTORS. OLD AND NEW TILES: A LONDON EXHIBITION.

By FRANK DAVIS.



A MUSEUM is sometimes, but need not be—and surely ought not to be—a mausoleum in which the art of the past lies buried and sterile. A lot depends upon the state of mind of those who push through its turnstiles: a good deal upon the enthusiasm of those who control its policy. It so happens, though the fact is often forgotten, that the Victoria and Albert Museum was founded, not merely to preserve the arts of the last thousand years or so, but also to bring them to the notice of practising designers. The collection was got together partly to give pleasure to stray visitors, and mainly to provide examples of various styles and techniques for the benefit of modern industry. That was what the Prince Consort had in mind (for to him was due the original scheme, now grown beyond his dreams), and that is the conception which still inspires the administration: not for nothing is this great institution under the wing not of an autonomous board of trustees, but of the Board of Education. The place then has a practical and commercial, as well as a decorative, function to perform in the modern world, and one aspect of this function is at the moment to be studied in the ceramic galleries on the second floor, where a collection of tiles from about the year 1200 to last Tuesday has been beautifully and lucidly displayed. Nothing could be easier than to make faintly disparaging remarks about some of the modern work, but consider this point: pieces of the last decade are set out for comparison with pieces of seven hundred years—the greatest original triumphs of those departed generations, forceful, gay and brilliant, are necessarily a trifle overwhelming. It would be absurd to suggest that manufacturers in England can rival the colours or designs of Persian up to the fifteenth or Turkish of the sixteenth centuries—blues, turquoises and greens are incomparable and to this day

So much for the new: what a wealth of ideas is here in the old! Flowers, foliage, ships, fabulous beasts, birds, people. As there are still some who

think the mediæval Englishman was invariably a dull dog, in spite of such delightful things as the Bedford Book of Hours in the British Museum, I illustrate first a mediæval tile, once at Tring, in Hertfordshire (Fig. 3), which is, to say the least, not less amusing than most comic strips in the papers of to-day. Though this catches the eye at once, it is, from the point of view of decorative design, a tuppenny-

ha'penny thing by comparison with some of the magnificently vigorous heraldic tiles, particularly the thirteenth-century English example from Keynsham Abbey, Somerset. This last is inlaid—that is, the red ground was scooped out to take the yellow clay of the design.

There are some fine examples of Spanish tiles, notably some fifteenth-century ones, painted (not inlaid) with heraldic birds. The craft reached Spain from the Near East by way of North Africa, and the first workmen were Moors: and thence the Italians took it up, with the results to be seen in the exhibition in a few tiles from the Petrucci

Palace at Siena—a portion of a great pavement, in which every tile has its own delightful design. It was this many-coloured tradition which, in due course, was the inspiration of the Dutch tilemakers until, in the seventeenth century, importations of blue and white porcelain from China brought about a change of fashion. English tiles mainly followed Dutch ideas, as is obvious from Fig. 1—a tile from Bristol of about 1750. From the splendour of the early Persian and Turkish styles to the agreeable banalities of the recent yesterday is admittedly a long step. Some may call it not a step, but a descent. I venture to differ, if only because what was fitting in a fifteenth-century mosque would not be fitting in a modern kitchen or an underground passage.

The individual householder or a public-utility company is now the patron of art, not a sultan. This widening of his market, though it brings its own dangers, should stimulate the designer for industry, and the fact that he is in fairly close contact with the public should save him from preciousness, the besetting sin of so many who embark upon this exasperating profession.

The exhibition displays very clearly the continuity of the craft throughout so many centuries; with equal lucidity it indicates the various technical stages, from the inlaid or stamped floor-tiles of Northern Europe to the transfer and stencilled products of later times. In the Spanish section, for example, is a tile built up by means of mosaics—that is, small pieces of different colours; then a tile made by the *cuerda seca* process, a single tile in which the various colours are separated by lines of grease and manganese; then a hollow tile (*cuenca*) in which a pattern of raised ridges defines the areas of coloured glaze.

I really think this ought to prove a popular show. We all have some sort of tiles in our houses, if only over the kitchen sink, and we can hardly be wholly incurious about the origins of so simple an adjunct to civilised existence. Here, at South Kensington, is the whole story, very beautifully told. The public will admire; collectors, before one or two of the exhibits, will grovel.



1. IN THE EXHIBITION OF TILES, RANGING FROM THE MIDDLE AGES TO THE PRESENT DAY, AT THE VICTORIA AND ALBERT MUSEUM: AN ENGLISH TILE OF ABOUT 1750, FROM BRISTOL; IN BLUE AND WHITE AND DISPLAYING OBVIOUS TRACES OF DUTCH INFLUENCE.



2. THE DUTCH TILE AT ITS MOST CHARMING: A BEAUTIFULLY ARRANGED GROUP OF SIXTEEN DEPICTING SAILING-SHIPS, NO TWO TILES BEING EXACTLY SIMILAR.

The drawing of the ships in these seventeenth-century tiles gives evidence of an expert hand. Not only are the details of structure and rigging cleverly simplified without the sacrifice of basic accuracy, but the attitudes of the vessels, which are seen performing different manoeuvres, such as sailing close-hauled and running before the wind, are faithfully rendered.

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3. A MEDIEVAL ENGLISH TILE FROM TRING, IN HERTFORDSHIRE; DECORATED WITH TWO SCENES RENDERED WITH QUAIN VIGOUR.

This England . . .



St. Martin's Plain, Kent

OUTWARDLY but another lovely county, Kent has had its own peculiar ways since Hengist and Horsa first founded the kingdom. The social order was different there—only one noble class above the freeman (and the wergeld or price of interference with this last was twice as high as elsewhere in England). This gave rise to some oddities of land-tenure which still persist. And to this day you must be careful not to call the Kentish Man a Man of Kent, for there is a prideful difference between those born east or west of the Medway. Yet is this as truly England as any of the shires—differing in its traditions yet the same in its traditionalism—just as beer is essentially English and Worthington an old and very special expression thereof.



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

THE Association of British Motor Manufacturers, who are sponsoring the "Buy a British Car" campaign, are launching out into a new sphere of activity. This organisation has decided to hold a series of "British Car Weeks" in various important towns throughout the kingdom during the next eighteen months in order to stimulate a greater interest in motor-cars and in British-made ones in particular. They started with their first "British Car Week" in Croydon from March 27 to April 1. All dealers in British cars built by the members of the Association have been invited to co-operate in their efforts and the Association received 100 per cent. support from the Croydon retailers of cars and business vehicles. Special showroom decorations have been designed and are supplied to those firms taking part in the special show of motors.

If one might judge by the welcome given to Capt. G. E. T. Eyston, the holder of the present world's land-speed record, at the reception held at the Greyhound Hotel, Croydon, on March 27, where he delivered a short speech to the visitors present

in regard to the value of British cars, these "British Car Weeks" should certainly tempt the public to "buy now" and not wait, for at no time have motor-vehicles been cheaper or better able to give efficient long service than at present.

Sportsmen of all classes are asked to support the British Motor Racing Fund, an appeal to assist English motor-racing and the building of E.R.A. (English Racing Automobiles) cars so generously supported by Mr. Humphrey Cook. Every motorist, and many others, realise that but for his spending £75,000 during the past five years, England would not have attained a world reputation for the fastest and best cars of 1500 c.c. (1½ litres) capacity. Naturally, we motorists interested in seeing Great Britain leading the motor world cannot expect one man to be able to carry such a burden, so that the time has now come when everybody interested should give a helping hand by either a donation or an annual subscription to ensure that the good work can be carried on.

For this purpose the Fund has been started. It is vested in four trustees, Lt.-Col. J. T. C. Moore-Brabazon, M.P., Col. J. Sealy-Clarke, chairman of the R.A.C., Capt. G. E. T. Eyston, M.C., holder of many world's motor records, and Sir Algernon Lee Guinness, Bt., a world-famous driver and motorist. Every well-known person in motor-circles is supporting the appeal for an income of £12,000 per annum to carry on the business of entering and racing the four new E.R.A. cars now approaching completion for this racing season.

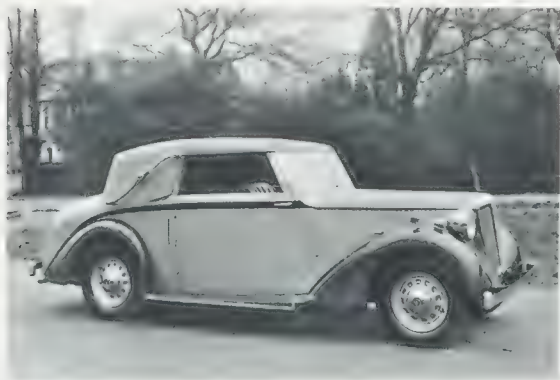
The cars themselves are valued at £25,000, and the experts

expect them to be able to challenge successfully any of the Continental cars. Mr. Cook himself is still willing to subscribe £4000 per annum to the Fund for this and next year's racing season.



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provided the balance of £8000 is subscribed. I hope, therefore, that all who can will send as much as they are able to afford for this national effort to keep British motor-racing prestige alive. The Hon. Secretary is Mr. D. J. Scannell (British Racing Drivers' Club), British Motor Racing Fund, 12, Queen's Gate Terrace, London, S.W.7, or you may pay your subscription into any branch of the Midland Bank for the credit of the Fund. All subscriptions will be publicly acknowledged in the newspapers dealing with motoring.

How wonderful are these supercharged E.R.A. racing cars can be better realised when it is known that, nominally of about 13-h.p. tax rating these engines develop well over 200 brake horse power and have a maximum speed of, roughly, 145 m.p.h. The four new cars are capable of about 170 m.p.h.



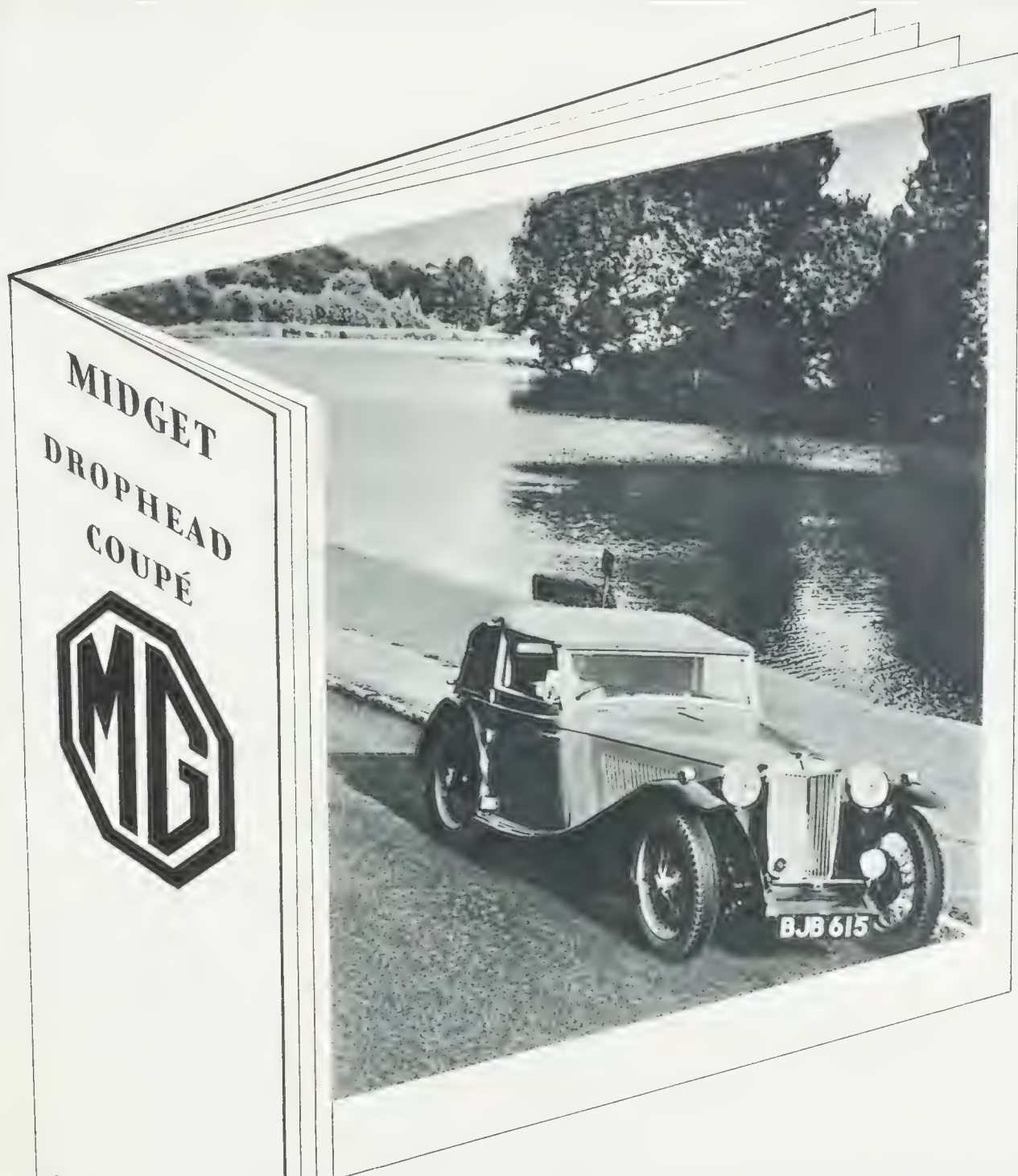
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Cecil Kimber

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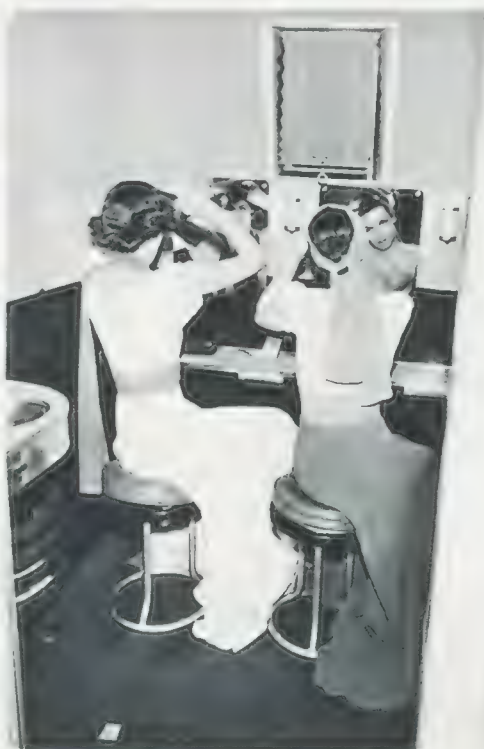
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BOOKS OF THE DAY.—(Continued from page 638)

and stamina, in short, a little stronger character, would have made him far and away the finest playwright of this generation. His humour had not the distinctive quality of Mr. Pinero's, but he had more wit, properly so called, and a deeper vein of poetry than that admirable writer. If he had only had Mr. Pinero's artistic self-respect! All other competitors he might easily have distanced, if his achievement had been anything like equal to his inborn capacity. Beside Albery at his best, T. W. Robertson at his best is as Apollinaris to champagne, and H. J. Byron—well, shall we say lemonade? I may possibly over-estimate Albery's powers, for our detestable habit of leaving the drama to moulder in dog-eared prompt-books renders it impossible for me to check my somewhat remote impressions. All I know is that some scenes in *Two Thorns*, and especially in *Forgiven*, have caused me as vivid a pleasure as anything I ever saw in a theatre. It is a mistake to suppose that Albery's best work is in *Two Roses*. It was in this last-named play that Irving made his first triumph as an actor.

In a later part of the same article (written in 1880) William Archer said of James Albery: "He could certainly have cultivated that sense *i.e.*, of dramatic propriety] as well as the other faculties of the serious dramatist, had he so chosen. To a man with his eye for character and his delightful gift of dialogue, nothing should have been impossible had he only taken the trouble to master his craft. Unfortunately he came into the theatrical world a little too early, ere yet we had learnt



AN ASPECT OF THE "YANKEE CLIPPER" THAT WILL APPEAL TO LADY PASSENGERS: A LAVISHLY EQUIPPED COMPARTMENT WITH PLATE-GLASS MIRRORS AND EVERYTHING THE FASTIDIOUS CAN DESIRE, IN THE GREAT FLYING-BOAT WHICH HAS JUST MADE ITS FIRST FLIGHT ACROSS THE ATLANTIC. (A.P.)

to take ourselves seriously. He did not discuss the mission of the drama, or contribute to the monthly reviews. Nowadays, we perhaps take ourselves a little too seriously—does not even Mr. Buchanan wave the banner of the Ideal before his dramatic works?—but it is a fault on the right side. Playwriting is no longer the haphazard, slap-dash affair it was twenty years ago. We may not write very good plays yet, but we are very anxious to do so, and, in art as in practical life, where there's a will there's a way." *Eheu fugaces!* That dinner at White's was, for me, a glimpse into a dream world which I was not destined to enter. I never met William Archer again!

Discussing Albery's place in English dramatic literature, the editor of the volumes writes: "John Oxenford called Albery 'the Sheridan of his day.' . . . Albery was the first writer of the century to couple wit and humour with the effective portrayal of the manners and habits of his own age. In this respect it must be remembered that Albery started to write when sentimentalism was at its apex. Clement Scott, writing on the occasion of Irving's revival of 'Two Roses' in 1882: 'The pipe episode is laughed at to-day as ridiculous, though it was accepted as true when the play was written. The age has changed, that is all.' The same applies to some of the characters in Albery's comedies, such as Our Mr. Jenkins, Bowles and the Great Baggs. . . . If Albery deserves to be ranked as the foremost writer of comedies of the first eighty years of the nineteenth century, which is the claim made here, why was he not more successful? Albery did not write down to his public as Robertson did. He did not have the advantage of a management and artists as popular as Robertson obtained under the Bancroft régime. His plays had to face the competition of all the new theatres and managements which were rapidly arising in the seventies."

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Of Interest to Women.



For Town and Country.

The Suit Shop at Harrods, Knightsbridge, is showing a varied collection of ensembles and suits for town and country wear, at prices which are just right. Six and a half guineas is the cost of the tweed three-piece suit at the top of the page on the left. It consists of a plain top-coat and striped coat and skirt. By the way, it is perfectly tailored. The coat and skirt in the centre is the same price. As will be seen, the coat is striped and the skirt is plain. It may be varied by changing the blouse. Of a totally different character is the ensemble on the right—a study in navy and white. It consists of a dress and short coat, and one may become the possessor of it for 10½ guineas. There are few occasions when it cannot be appropriately worn. During the hot weather the coat may be removed, when the dress is perfectly capable of standing alone. There are classic tailor-mades with link fastenings, primarily destined for morning wear in town, for 7½ guineas. Again, there are what the Americans call "knock-about" suits for 3½ guineas. They do yeoman service and ever remain undated.

The New Homburg.

There is always something different and flattering in Harrods' millinery salons. To-day felt hats with the Homburg movement and manipulated crown are having a great success. The picture on the left shows one of the many arrangements of the crown; this hat costs 29s. 6d., and, as will be noticed, is set well down on the head. The shady hat in the centre is white paper panama; an important feature is the box-pleating at the back with insertions of black ribbon to match the band which encircles the crown. The latter is striped with white. One may become the possessor of this hat, which can be worn all summer, for 55s. 9d.

Saddle Stitching.

The "mushroom" has returned in a somewhat different guise. The summer version is seen above; saddle stitching is used to keep the tucks of the crown in position, while corded ribbon bows, finishing with long ends, give it a decidedly youthful air; and the price?—well, it is 55s. 9d. Hats for important social functions may be studied here. The variety of ways in which veils may be draped is really wonderful, and the colour schemes with flowers are perfectly lovely.

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NETHERLANDS GUIANA.

(Continued from page 620.)

large, festering sores. The Capybara (Fig. 7) is the greatest of all living rodents, considerably exceeding the largest domestic pig in bulk when full grown. It is tailless and is not, strictly speaking, a rat, but a glorified guinea-pig that has adopted semi-aquatic habits. These creatures go about in great herds. They are the kindest and most gentle beasts imaginable, though their four front teeth form chisels powerful enough to cut and bend corrugated iron.

The largest mammal in the country is the tapir, a great, lumbering ungulate with a small trunk. In the forests great droves of peccaries roam to and fro. They may be exceedingly dangerous to man, being more ferocious than true pigs. There are also several deer, the young of which are beautifully spotted. In the rivers, schools of pale pink river dolphins disport themselves, and in the smaller creeks great herds of manatee browse. These dismal, paddle-tailed herbivores manage to climb half out of the water on their small flippers to reach the succulent grasses.

Most distinctive of all the mammals and most typical of the country are the Edentates, those strange, lowly beasts the sloths (Figs. 8 and 9), ant-eaters (Fig. 18), and armadillos (Fig. 11). The three-toed sloth (*Bradypus tridactylus*) (Fig. 21) has to be seen in life to be truly believed, so remarkable is its expression and behaviour. With cautious measure it proceeds through the trees upside down, uttering tiny, high-pitched plaintive squeaks, in search of bush paw-paw leaves. The hook-like claws of three limbs are always securely anchored to branches, while

the fourth limb painstakingly searches for a new foothold; meanwhile, the head is turned right round so that the neck flows into the back of the animal, and it peers at you as if it were not reversed at all. One of these strange creatures gave birth to a disproportionately minute young one while in our possession.

That was a unique occurrence not previously recorded. No baby three-toed sloth has been photographed on the day of its birth before (Fig. 3).

One of the armadillos (*Priodon giganteus*) grows to the size of a giant Galapagos tortoise. It makes immense holes in the jungle floor, at so great a speed that it simply disappears before one's eyes in a cloud of dust. The giant ant-eater (*Myrmecophaga jubata*) (Fig. 20) has a forearm of superhuman proportions for tearing open the great ants' nests of the flood forest, and will do battle with a full-grown jaguar (Fig. 2). The pigmy ant-eater (*Cyclopes didactylus*) (Fig. 5), which dwells in high trees, though similarly armed with sharp recurving claws, relies upon its retiring habits for protection, utters a plaintive cry when caught, and bursts into floods of tears when seriously frightened.

Lastly, Surinam is the home of a whole host of Opossa, which are pouched animals or marsupials. The largest (*Didelphys azarae*) (Figs. 16 and 17) carries as many as eight young in its pouch. When these are too big for all to get in, some go aloft on to their mother's back. These creatures are so numerous in the town of Paramaribo that they are ousting the ubiquitous house rat. There are other Opossa no bigger than mice, resembling shrews in appearance and habits. One that we caught was bright red, orange and blue-black in colour; another was bright green above, with golden-yellow fur as soft as velvet underneath.

Every one of the animals obtained by our expedition proved to be a treasure-house of unrecorded facts concerning their behaviour, mode of life, and appearance. There is work for a hundred zoologists in Netherlands Guiana till eternity.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: AN EARLY EIGHTEENTH-CENTURY DESIGN FOR A STAGE-SETTING BY FRANCESCO GALLI DA BIBIENA, ONE OF THE FAMOUS FAMILY OF SCENE-PAINTERS.

This drawing, with its remarkable perspective and chiaroscuro, shows the courtyard of a castle in an unidentified early eighteenth-century play, and is notable for a Gothic feeling, most unusual at the period. It is believed to have been the work of Francesco Galli da Bibiena, a member of the family that was perhaps the most famous in the history of scenic design, and dominated, either directly or through its influence, the scene-painting of Europe. The founder of the family was Giovanni Maria Galli da Bibiena (1625-1655), two of whose sons, Ferdinando (1657-1745) and Francesco (1659-1739), won fame as scene-painters.

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